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APRIL 1990
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The Games machine

■ HAPPENIN' COMPUTER AND CONSOLE GAMES! ■



IT'S A SCORCHING EXCLUSIVE REVIEW!

HAMMER FIST!

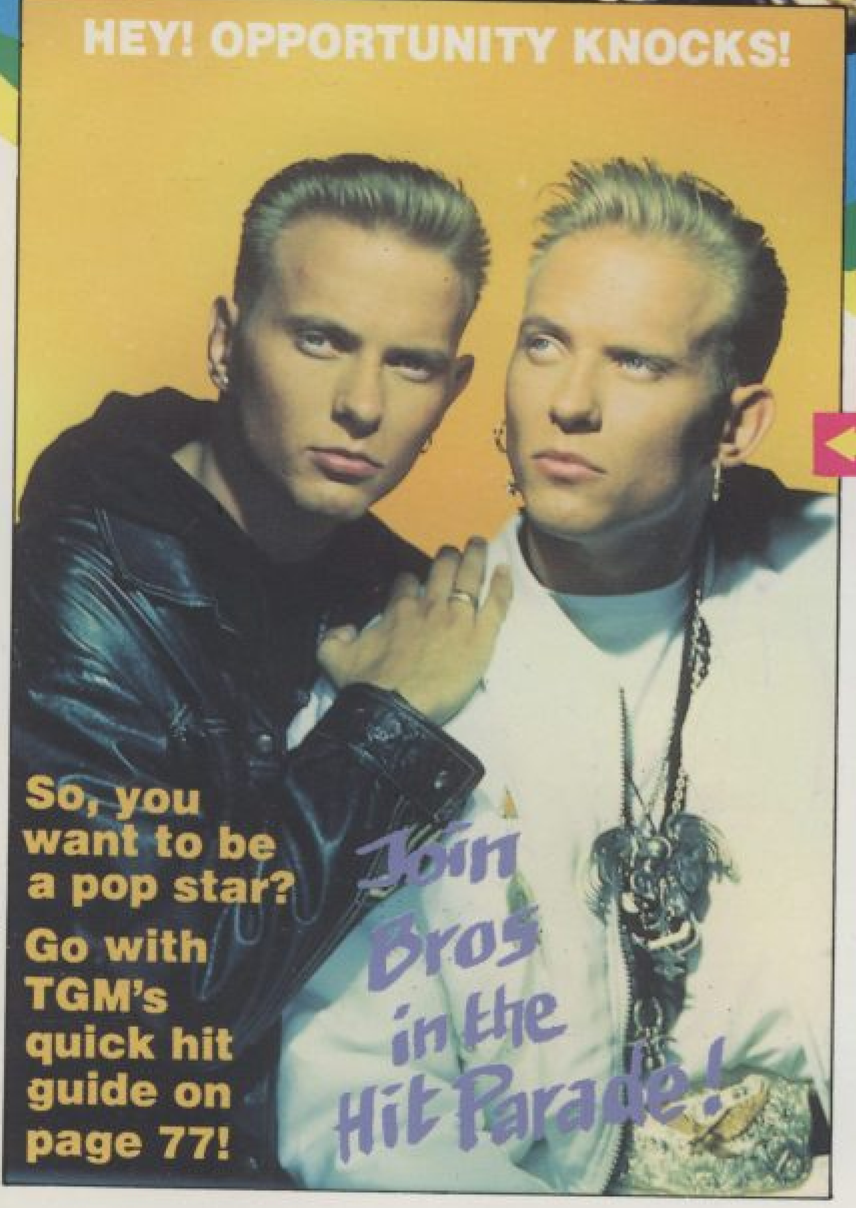
Slamming onto a screen near you!

SCOOP PREVIEW!



EPIC
When F-29 stops, EPIC takes over!!

HEY! OPPORTUNITY KNOCKS!



So, you want to be a pop star? Go with TGM's quick hit guide on page 77!

Photo courtesy of CBS Records

IT'S BROS!

FIRST FRAMES!



Look out!
It's the Dippy Dwarf from Hell!

FIRESTORM

GAMES, GAMES, GAMES!
Warhead! Knights of the Crystallion!
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Black Tiger! Crackdown!

04


ADVENTURE
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Welcome to the first AD&D® computers wargame. Prepare for fierce battles and all-out war when the forces of Whitestone clash against the evil Highlord Dragon-armies. The Prize: absolute rule over all Ansalon in the DRAGONLANCE® game world of Krynn.
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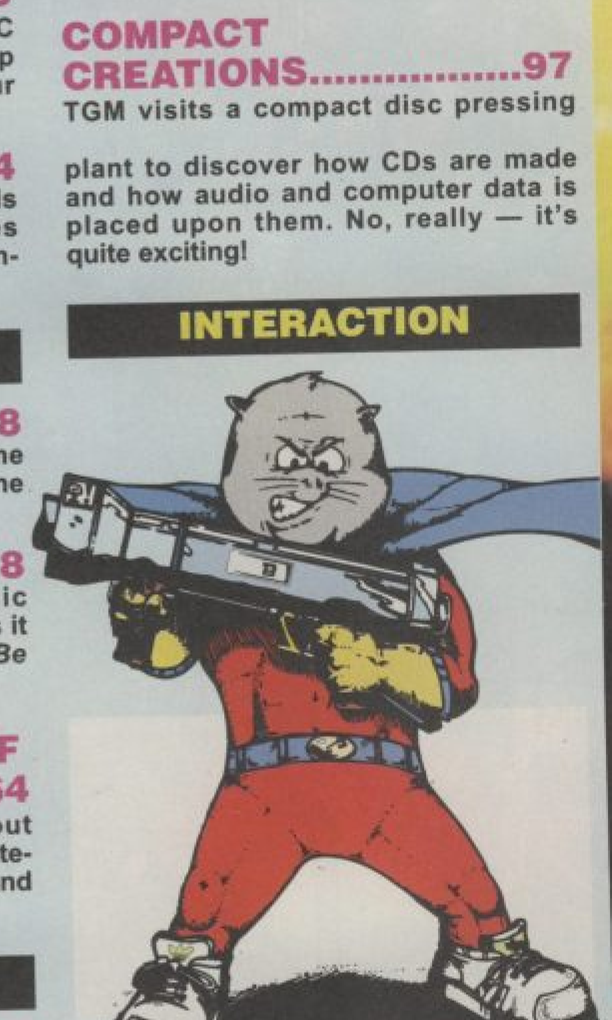
REGULARS

GAME SPECIALS

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TGM STAR PLAYER

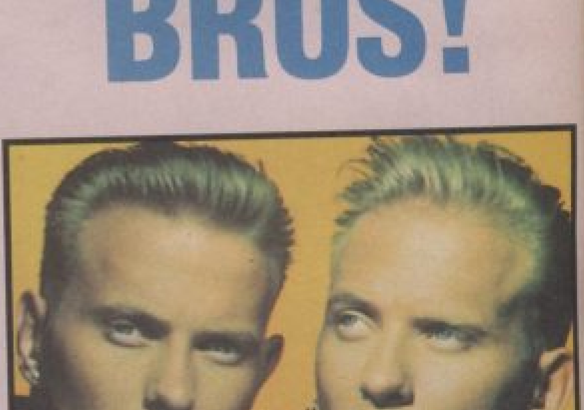
INTERACTION



■ Digital delights — TGM grabbed 'em and printed 'em. Find out how on page 70.



BROS!



■ Love 'em or loathe 'em, Bros made it to the top — and now so can you as TGM's asks 'So, you want to be a popstar?!'. See page 77.



GOING EPIC!...8

When *F-29 Retaliator* stops, jump into your Epic craft and prepare for a magnificent journey through an interstellar battlefield!

GAMES INDEX

16-BIT

8-BIT

32-BIT


PLAY CRIBBAGE
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Set up "Computer Play " games where computer personalities play against each other.
THE SOFTWARE TOOLWORKS

BOOT-UP

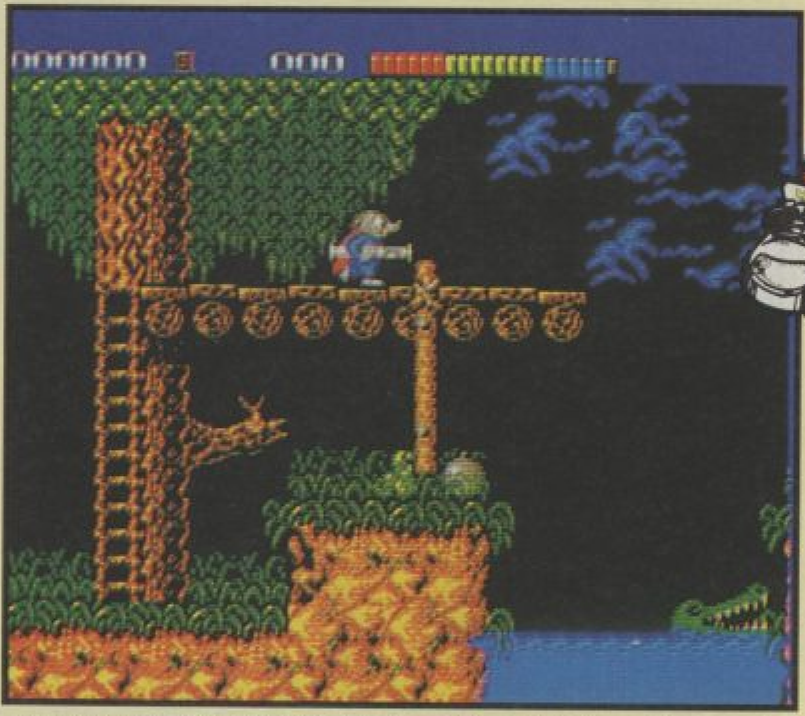
ALIENS CREATE SUPER-MOLE!!



Another scorching TGM Sport EXCLUSIVE!

Yesterday, the earth had a shocking visit by aliens from outer space! We can now exclusively reveal that the bug-eyed greenies have created a super-mole — giving the small, furry mammal powers equal to a pinko-Commy's stash of weapons!

The event happened on a sun-drenched island, privately owned by software superstar Monty Mole. While quietly napping under the afternoon sun, aliens arrived and forced him to go on a death-defying mission. To help him they gave the mole kicking powers, bombs to throw and a stun gun firing lasers and bullets. The crazy task, that could threaten Monty's life, is to rid the mole-world of five evil guardians and then collect their hidden treasures!



It's a stunna! Monty Mole (3-2-3) trekking through the Atari ST Amazon forest armed with his super mega laser death cannon, cunningly disguised as a drainpipe.



'It's disgraceful!' commented a spokesman for Gremlin Graphics, Monty's management company. 'Monty has been forced into an uncompromising position — either he takes on the quest or becomes tasty alien pet-food!' He went on to tell Sport readers exactly what the megastar has to do.



'Monty has to trek through four dangerous levels, though luckily it's scenery he's familiar with: platforms, ladders, strange surface floors and the like. First he's off to the Orient where ninjas, geisha girls, wrinkly dogs and monkeys are all out to attack him! And there's a guardian who's a wild dragon!' He went on to reveal more about Monty's adversaries.

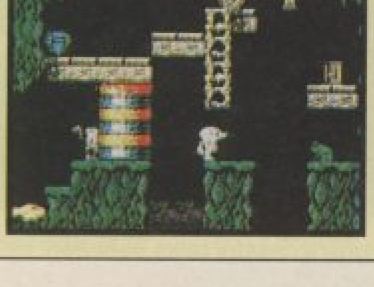
'A giant worm guardian will be a tough one for Monty to crack in level two — he has to travel deep down into the Klondike mine and battle with all manner of underground beasts. Then the Ice World beckons. Here Monty encounters vicious penguins, polar bears, with the guardian a monster ice-cream cone — it's definitely not a case of ice to see you, to see you ice!' Leave the jokes to us, mate!

'Finally, Monty travels to the Amazon forest where mosquitoes, frogs, 'gators and snakes all conspire to do him in. Here lies the meanest guardian of them all — a mythological tree monster.'

And how, asks your caring 'n' sharing TGM Sport, will Gremlin be supporting Monty? 'We're publishing a whizzo game called *Impossamole* based on his adventures — out at Easter on Spectrum, Commodore, Amstrad, ST and Amiga! Skill, eh?'

THE TGM SPORT SAYS:

It's a shambles — how can aliens go on breaking into our lives, turning them upside down and even affecting our superstar wildlife? Come on astronomers — pull your socks up, before aliens pull 'em off!! Oh, and reserve a copy of this latest Monty game for us, ta!



SUPER FLY

Who the hell do Martin Kenwright, Phil Allsopp and Russell Payne think they are?! Well, for a start they're a company known as Digital Image Design and responsible for the excellent F29 Retaliator. And very shortly sees the climax of three man-years of work (ie: it's taken them a year). The game, which has space action and adventure set to stun, is Goldrunner 3-D. Or rather it isn't, as Paul Rigby discovered...



■ Ah, the port bow looks a lot more peaceful (Mission 1).



■ A hanger within the massive Redstorm mother ship. This is where you begin Mission 2.



■ Your home world, with the unstable sun in the background.

It's a case of musical chairs all 'round. Digital Image Design (DID) originally developed *Goldrunner 3-D* for Microdeal, however Microdeal have recently decided to reduce their commitment to entertainment software. Digital Image Design are now finalising a deal which gives Ocean the publishing rights. But that is not all. The name *Goldrunner 3-D* is, unsurprisingly, likely to change. The favourite is *Epic* — an apt title because this is a space adventure on a grand scale.

Your people live in a quiet corner of the galaxy. They have developed into a peaceful race, no wars, etc. All's well till scientists discover that the sun has become so unstable a global emergency has to be enforced, which results in the evacuation of the planet. This means that your people have to flee halfway across the galaxy to find a new home. The trouble is, the mass armada of ships will have to pass through an ancient neutral zone. The neighbouring Rexxon Empire, a warlike lizard-type people, would surely deem any encroachment of this zone as an act of war.

Various ambassadors have been sent to the Rexxons to secure the armada's passage. However, they have all returned without success — or a head. The only solution is to chance a bold dash across space, in the hope of preventing the destruction of the vulnerable armada and the death of about 70 million people.

This prologue is brilliantly designed as an extended movie sequence showing the evacuation of the planet, along with text subtitles and atmospheric background music taken from Holst's The Planets. Martin Kenwright told me that DID hope to include a variety of stills, between the animation sequences, showing the unsuccessful talks between ambassadors and the Rexxons. Having seen this sequence running on an ST, I can say it's a total jaw-dropper!

The speed and smoothness of the animation has to be seen to be believed. How DID have created a simultaneous sequence of smooth animation, complete with moving subtitles and high-quality sound, I'll never know (well I do: the four megabytes of code includes 3-D draws at 360 polygons per second!). Oh, yes, the sound. It has to be the best yet from an ST (600K's worth), care of the ubiquitous David Whittaker. All sound, effects and so on are digitised.

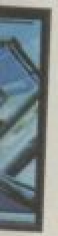
Other notable features of the game include and incredibly fast loading routine. There will be no disk access between levels, for example, except for one or two sections near the end — although they will load in a couple of seconds. However, when it does load the computer multitasks and the action never ceases. All graphics were created on the Amiga via *DPaint* and then downgraded to the ST. So nobody loses out and no-one can start moaning about 'terrible Amiga conversion from the ST'.

Kenwright: 'The ST's clock is faster. It has to draw less colours so the game is faster than the Amiga but, then again, it's not as pretty. Phil uses the blitter on the Amiga. The game has been so well coded by myself, Phil and Russ. It is amazing we've got the respective computers to do what they have to do without



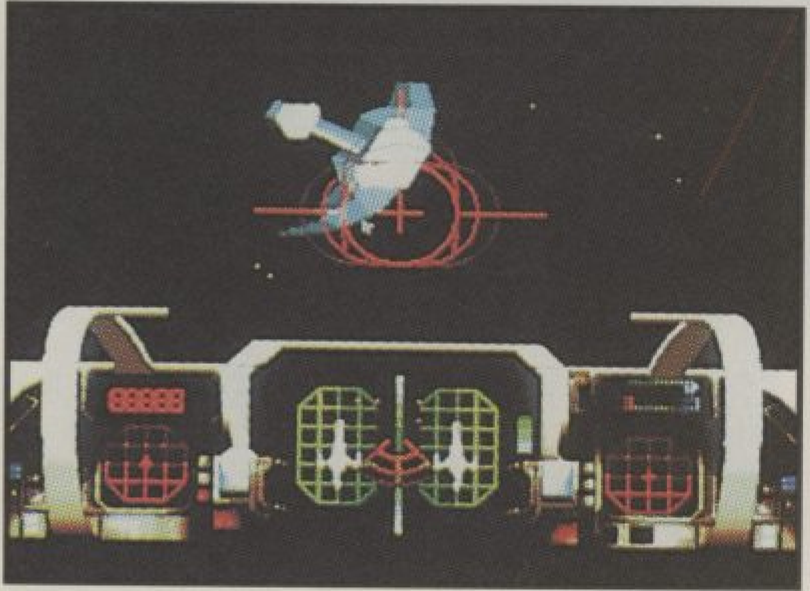
■ There's a fighter on the starboard bow, Mr Christian!

GUYS MISSIONS



torm

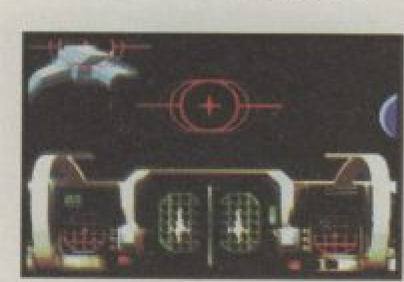




■ Checking the external view of your ship you can see a Rexxon Warbird on your tail (Mission 3)!

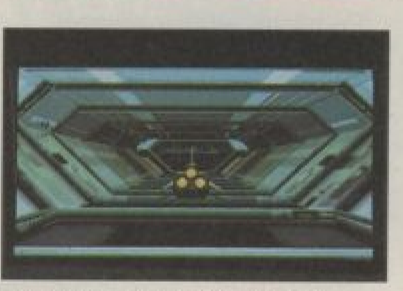
any detriment to the game.'

You can be sure *Epic*, if that is the final name, will be one hot game. It's spine-chilling, though. Digital Image Design, by the time of *Epic*'s release in May, will have only produced two games — *F29 Retaliator* and *Epic*! What's next?!?



■ One of the supply ships that you'll need to protect (Mission 4).





■ Inside the Rexxon mother ship, a fighter prepares to take off (Mission 7).

MISSION ONE

Your defence forces (dominated by the Redstorm mother ship — a absolutely gigantic piece of metal of similar proportions to the Star Destroyer in *The Empire Strikes Back*) have decided to do a bit of damage. You are aboard a Goldrunner (which will probably be changed to Epic) fighter — a new piece of kit that is largely untested which is itself housed within the Redstorm mother ship. The plan is to sneak into the neutral zone via the back door, as it were. No Rexxon expects any trouble in this area. Why? Because this particular area is a gigantic minefield! Also, the journey across the neutral zone is twice as long. In addition, there are a couple of planets containing DSN (Deep Space Network) tracking stations — an eye in the sky. If you don't hit them the Rexxon fighters will be alerted. So, blast yourself through the minefield to the triangular network of tracking stations. You then have to dive towards the surface of a planet containing a tracking station.

This planet-surface section features highly-detailed, solid 3-D ground features. You will have about one minute to destroy the station before the Rexxons cotton on to what is happening. There are a squadron of Rexxon fighters located on each planet (which look like something from *Battlestar Galactica*). There are also movable tanks on the surface acting as anti-aircraft emplacements (again, they are solid 3-D vehicles). Knock out the station and you fly back to the Redstorm, receive a bonus and a more powerful, bolt-on cannon.

MISSION TWO

To prevent any possibility of being pursued for years by raiding Rexxons, the next mission demands that you destroy a mining complex which produces the vital fuel supplies for the Rexxon star fleet. Again, this is a planet-surface attack. The mining complex is a huge, domed affair. A squadron or two of fighters will face you.

MEANWHILE

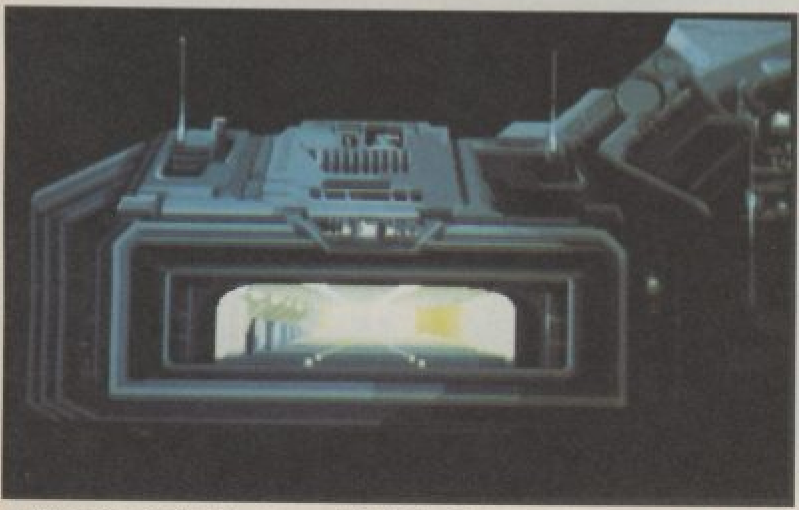
A 'meanwhile' screen shows that the Rexxons have finally discovered what is going on, showing the 'destroyed' tracking station, along with a bit of alien speech shouting in digitised consternation.

MISSION THREE

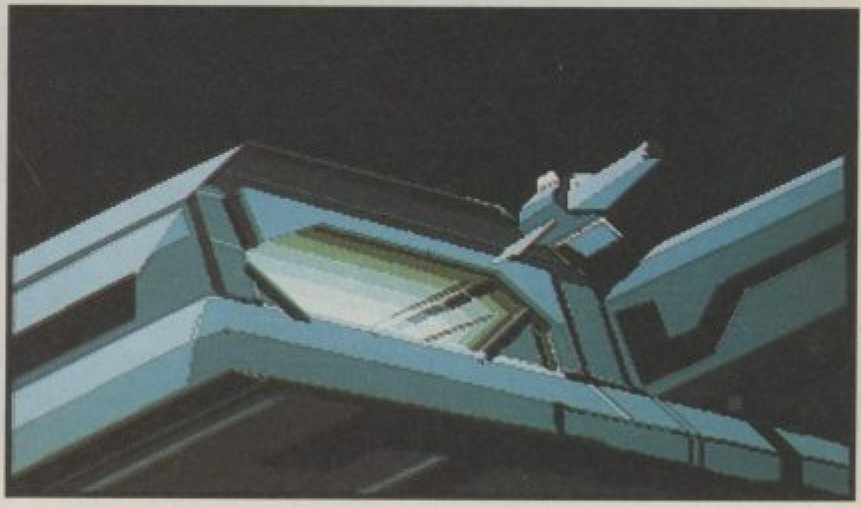
The Rexxons are on your tail! Watch out for an attack by Rexxon Warbirds (rather like *Star Trek* Klingons). As you approach the Redstorm to land, you see it is under attack! So, battle with Rexxon fighters, fly around the Redstorm's superstructure in pursuit of the pesky Rexxons. You should also see the Redstorm defences hitting out. The other defence forces will be under attack too. They consist of cruisers and support ships. After that lot have been shifted, you can safely land. Phew...

MISSION FOUR

An emergency scramble! One of your vital support ships is being attacked. Important this, because it is a flying warehouse that contains the essential weapons needed for later on in the game.



■ Approaching the Redstorm hanger after Mission 6.



■ An external view of the Rexxon Fighter's takeoff (Mission 7)

MISSIONS



■ Fail and you'll see a dead pilot — you. This screen may be enhanced with a skeletal hand (Mission 8).

MISSION FIVE

On a nearby moon... is a gun. A big gun. Thing is, the armada will fly right past it so you'll have to take it out. Oh, it's also defended by umpteen fighters. The longer you take the more damage your armada will take from the big gun. (Obviously no storyline exists for this bit yet — Ed.)

MISSION SIX

At this stage, the defence forces have decided to hit the heart of the Rexxon empire (gulp) — straight for the capital planet, Lizard. The Redstorm will begin engaging other ships, while you head for the planet surface, complete with ionic cannon. Seeing the huge Rexxon capital city you must knock out the central building which just happens to be the Rexxon HQ. Then back home to the Redstorm — as everyone scarpers.

MISSION SEVEN

Gasp! Pant! It's all go isn't it? But that's not all! This is it! The BIG ONE! Because the Rexxon star fleet has finally caught up with you, cutting off your path of escape. Looming up in front of you is the Rexxon mother ship — similar to the Redstorm, plus six warbirds, 12 squadrons of enemy fighters, et al. While all this is going on your Redstorm is under attack, as are your cruisers. Wipe out that lot and it will all be ove... hang on, though, where did the Rexxon mother ship go to? Actually it's found the rest of the armada and is quite happily picking off ships left, right and centre.

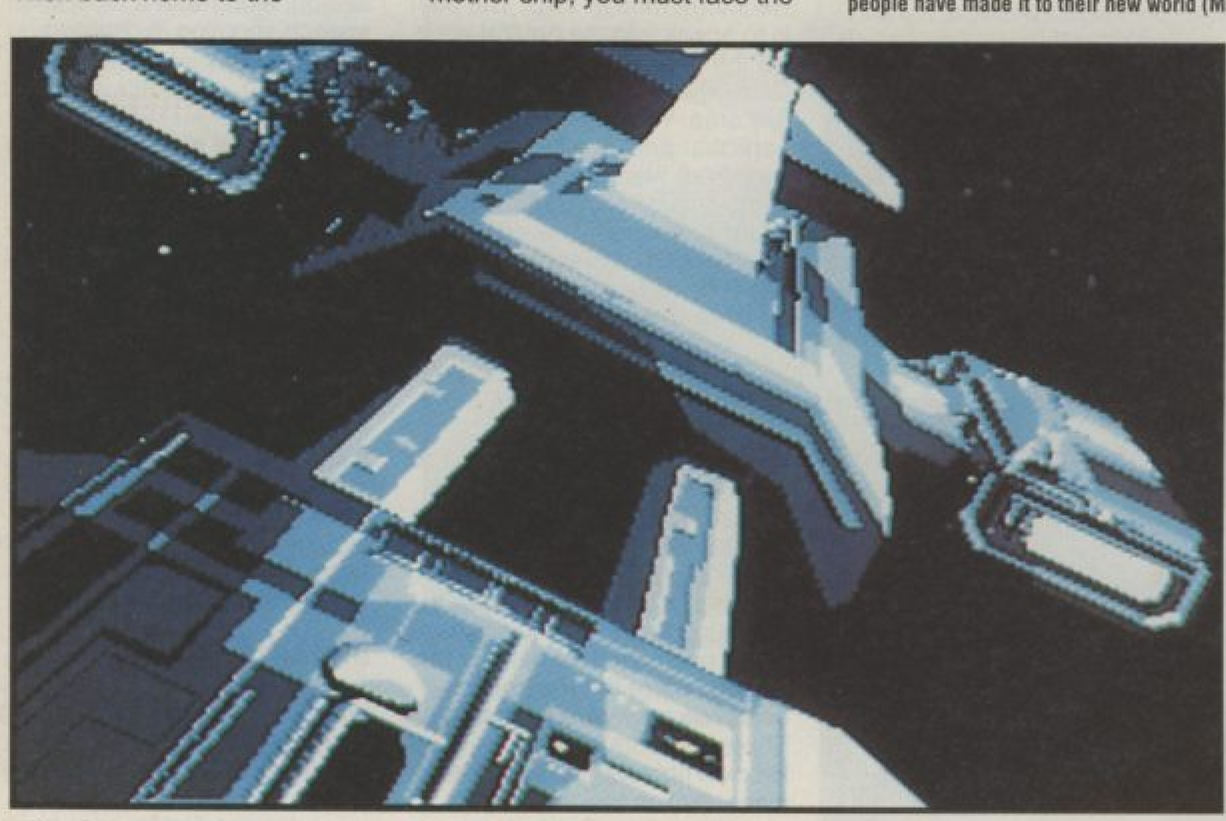
MISSION EIGHT

But, before you can hit the mother ship, you must face the Vanguards (da, daaaaa!!!). These guys are of a similar class to yourself, with equal capabilities — don't forget, you'll be pretty knackered by now (if you have managed to survive this far!). This particular combat sequence will push your abilities to the limit. Here, also, the two mother ships go head to head. Again, your mother ship will be looking the worse for wear, so you'll have to finish off the Vanguards and hit the Rexxon mother ship before your own Redstorm is destroyed.

The Vanguards have been programmed with a high degree of artificial intelligence, so don't expect an easy time! By this time, you will have a cobalt-salt device, a weapon needed to destroy the mother ship. Once you destroy it, sit back for the firework display! Incidentally, all of this has to be done pretty quickly because the sun is about to go supernova — and when it does...



■ Succeed and your grateful people will build a statue of you. This shot shows that your people have made it to their new world (Mission 8).



■ Your Redstorm mother ship is looking a little wartorn; check out the left pod damage (Mission 7).

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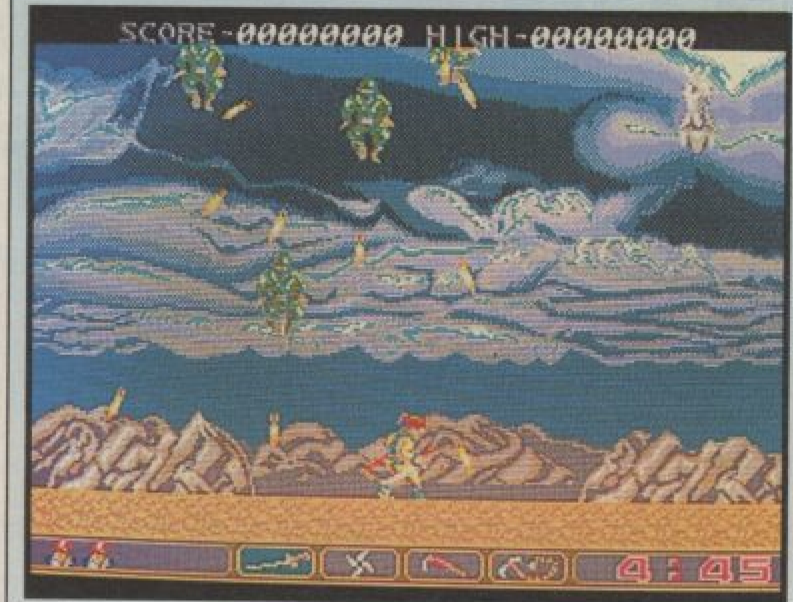
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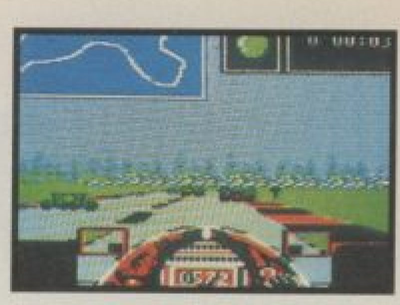
We have seen the future and it is, erm, a load of dead brill games ahippin' and ahappenin' towards your screens very soon! Cor, just look at this lot — a veritable April shower and no mistake. Gaze into our crystal ball...



NINJA SPIRITS

Oriental beat-'em-up, ahoy! The Irem coin-op gets converted to all formats from Activision very soon. Travel China equipped with a samurai sword, deathstars, dynamite and a razor blade! Dodge devilish swordsmen! Catch the ninja spirits' crystals! Grapple with nasty ninjas! Weave past wild wolves! Such excitement is in store, can you hold on for it?!

FERRARI FORMULA ONE is set to crash in on the Commodore 64, Spectrum and Amstrad soon, following its success on the 16-bit machines. Go into top gear as you race around authentically recreated circuits of all 16 tracks from the 1986 season. That means you'll be tackling Monaco, Detroit, Monza and Brands Hatch amongst others. Verrrrooom! as they say.



EMLYN HUGHES ARCADE QUIZ

This is a shot of: (a) a football game, (b) a muddy pitch, (c), a trivia quiz, or could it be Emlyn Hughes promoting a trivia quiz?! The answer is, surprise!, no surprise: _Emlyn Hughes' Arcade Quiz_ is out in April on every bloomin' format, and that's him alright!



FRONTLINE

From **CCS** comes *Frontline*, a World War II squad-level strategy game. Featuring four scenarios: Cassino 1944, where New Zealand forces attempt to crack the Gustav line; Guadalcanal 1942, as the Japanese try to dislodge the Marines in the Battle of Bloody Ridge; Stalingrad 1943, the last stand of the XI Corps, and Pegasus Bridge 1944, the D-Day assault. Out on the Atari ST at £24.95 in March.



WIPE OUT

It's the new game from a new software house called **Gonzo Games.** The people behind it are really into playing games, really friendly, a bit short of dosh and (best of all) everso slightly on the potty side! Hurrah! And the game? It's an intergalatic hoverboard challenge — sort of skateboarding in space as you race against a computer opponent from the outer rim of a distant galaxy to the centre of it. Super, eh? ST and Amiga only, and it's out in March.



DRAGON STRIKE

Here's a flight simulation with a twist — you're in control (well, as much as one can be) of a dragon flying high in the skies. All the usual flight controls are included and you use your fire

DELIVERANCE — STORMLORD II

The sequel to **Hewson**'s smashing *Stormlord* is on its way. **Raffaele Cecco** and **Nick Jones**, creators of the original, are beavering away on the game which is due in April for the 8-bits. *Stormlord* commences his mission in Hell where he has to rescue the fairies held captive by the followers of the Black Queen. Travel through caves, mines, crypts and forests until reaching Heaven where Saint Peter is waiting to help out. Enemies include arrow-firing Cupids, Togibofs (hopping green trolls!), zombies, vampires and other assorted gremlins. Spook!





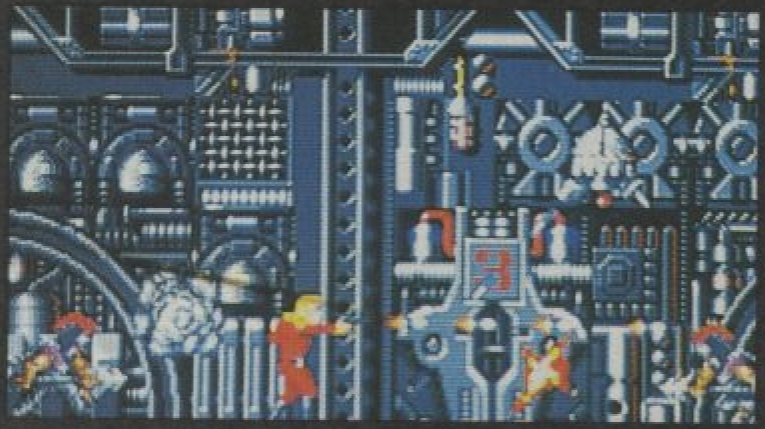
ELECTRONIC ARTS have a thrilling trio of gobsmackers on the horizon for those whacky PC owners. *Ski Or Die* is an action-packed winter sports game from the people who brought you *Skate Or Die*. (Whatever next? Leapfrog or Die?!) It's your chance to have a go at the snowboard half-pipe, acro-aerials, innertube thrash and other mad events.

Then there's *Low Blow*, a humorous boxing game where you're encouraged to break the rules! The third game is *Escape From Hell* where you have to, erm, escape from Hell by unravelling the secrets of the underworld in an arcade adventure. All three games will be released in April and cost £24.95 each.





DEFENDERS OF THE EARTH

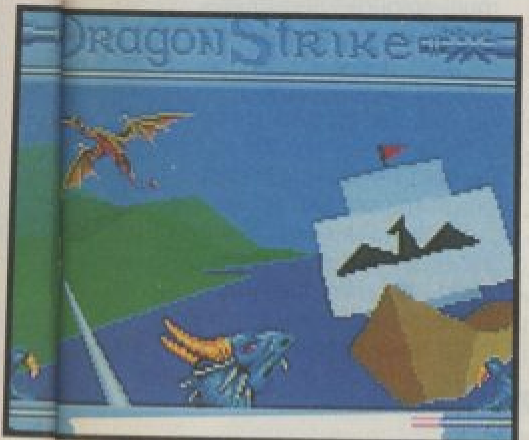


World-saving superheroes are the order of the day in **Engima Variations**' new blaster *Defenders of the Earth*, licensed from the wild cartoon running on Going Live! Take command of the team, including Flash Gordon, Mandrake the magician, Lothar — the world's strongest man, The Phantom and the token cute, fluffy creature Zuffy, in a bid to rid the world of Ming the Merciless and his deadly duo of dragons. It's an arcade blaster as you enter Ming's fortress, first rescuing the team's captured kids and then engaging Ming in a fight to the death! Sounds a complete riot — out in March on all major formats.

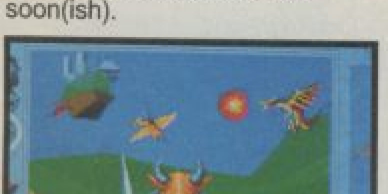
WORLD CUP SOCCER '90

What goes 'Scuttle, scuttle, LEAP! Blam! Wooo!'? Dunno? It's someone leaping on the bandwagon! Haw Haw! Ahem. And now **TGM** proudly presents *World Cup Soccer '90* (number 32 on a series of 73 World Cup sims) which is due out from **Virgin** in May. Converted from an arcade machine by **Andromeda Software** in (cooo!) Hungary, it features teams from the qualifying rounds playing off to win the cup.





button for, well — fire. **US Gold** hope it'll be out on the PC soon(ish).



COLORADO

Palace Software have just signed up a deal to bring French software house, **Simarils**' games into the UK. The line-up kicks off with this arcade/adventure/beat-'em-up called *Colorado*. You're a trapper in the 1800s on the hunt for gold. After rescuing an ancient indian from a death ceremony he presents you with a map showing the route to a long-lost gold mine. Trek through Colorado fighting off wolves, other indians, bears and more vicious adversaries to get rich quick!





PIGS O' THE MONTH

'Oink! Oink! Pig here. A few truffle-snorting pig-ups from last month include the double printing of the Super Grafx compo — one of the pages should have been TGM's review of the console itself — that appears this issue on page 16. And, as if by magic, the CD factory feature fell off the edge — find it on page 97 of this issue. Grunt! Then, the F-16 C64 piccie ended up with the wrong colours — just to remind the film planning dept: grass is green and sky is blue, not yellow and purple. Snort! A Macintosh gremlin attacked the colours of the Star Trek V review on pages 38 and 39 last issue making it look completely pig swill. Weee! More mistake-spotting fun next month, pork-lovers!'

LITTLE TOYS

Between January 27 and 31, London's Earls Court Exhibition Centre was filled with the bleeping, buzzing, clattering and whirring sounds of the British International Toy and Hobby Fair. Warren Lapworth packed his Fireman Sam lunchbox and donned his rotating bow tie to bring you this report...

Much like the PC Show, I was faced with a bewildering array of stands — rows and rows of them — *and* the smaller but equally-packed upper floor. It was difficult to decide where to go first so, in true logical and time-honoured tradition, I wandered around aimlessly and found things by accident rather than design.

To deal with the best first (I never have the patience to leave them till last), the modestly-sized Atari stand, tucked unassumingly in a corner of the upper level, heralded the arrival of the highly-acclaimed and long-awaited Lynx to the UK. A giant version of the console (basically a monitor with a hardboard surround) looped its American TV commercial, while below a glass cabinet contained the hand-held and the first five games (*California Games*, *Blue Lightning*, *Gates of Zendocon*, *Electro Cop* and *Chip's Challenge*).

Lynxes are few and far between at the moment (official ones — there are some overpriced grey imports for those who can't wait) and they were pretty rare at the Fair, never straying far from the capable hands and watchful eyes of Atari reps.



Those in the related trade were given the chance of playing the hand-held (I hate the name 'palm-top'), so in like Flint I jumped.

All the Lynx games were impressive — with gamesplaying comparable to that of an Amiga with a combined joypad and mini-monitor unit, it's difficult not to be. My only quibble, bar the size and weight of this supposed 'pocket' machine, is with the joypad. In the centre of the Lynx's left-hand side, it can be awkward to reach unless you've got big hands, and this isn't helped by the relatively slim profile of the pad, which makes it hard to grip.

The Lynx will be officially available in the UK in May but generally only for press and trade. However, Empire Stores catalogue will have Lynxes very soon... but in limited quantities which are sure to rapidly disappear. So, for yer average punter, it's a frustrating wait till Christmas, when there'll be plenty around. The Lynx will retail at £149.99, including power adaptor to save on batteries (six of them last about seven hours), ComLynx cable, to connect Lynxes for multi-player games, and *California Games* on ROM-card. Cards will be £29.99 and by May there should be 12 of them and 20-24 by the end of the year, including some Tengen arcade licences.

■ Konami's Teenage Ninja Mutant Turtles from Hornby

FUN WITH RUBBER

All 24-hour party people should check out Palmer's fancy dress costume and make-up range. Although there's tried and tested themes like the convict and French maid, Palmer also have 'Living Faces' make-up kits that completely reshape the party-goer's features into that of a devil, skull or witch. 20 different latex masks can transform you into such monstrosities as Boris Karloff, Banana Head, Mussolini, Screamer and... Winston Churchill?!!

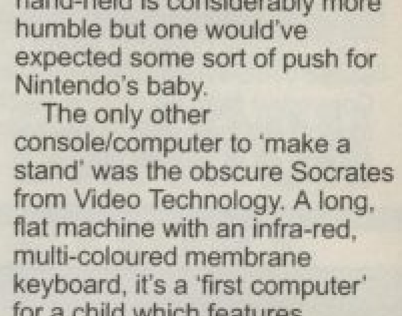


LITTLE NINTENDO

Although larger in stand size, Nintendo's presence was much more subdued. A few Control Decks, four Playchoice *12* machines, and nary a Game Boy in sight. In comparison to the Lynx, the monochrome hand-held is considerably more humble but one would've expected some sort of push for Nintendo's baby.

The only other console/computer to 'make a stand' was the obscure Socrates from Video Technology. A long, flat machine with an infra-red, multi-coloured membrane keyboard, it's a 'first computer' for a child which features several cartridge-based educational games. Decidedly 8-bit, graphics are a minor step up from the Spectrum but programs are well presented.

Back in the humble world of the ordinary single-game LCD hand-held, Nintendo reign supreme. Although many of them have been around for some time, the ever-expanding range is impressive. 11 single-screen games, some original, like the delightful Tropical Fish, some, like Mario's Cement Factory, Snoopy Tennis and Donkey Kong Jr, based on established names. 12 double-screen games include Donkey Kongs I and II (both bearing little



S OR BIG BOYS

resemblance to the coin-ops), Oil Panic, Squish(!) and Zelda, the latter based on the highly popular Nintendo console game.

CINEMASCOPE LCD

Most pleasing, however, were the neatly designed Donkey Kong 3, Boxing and Donkey Kong Hockey(!!). Although shorter than most, the screen for these is almost twice as long as the others and the system has two circular joypads connected to the screen unit by short lengths of wire. The pads can be stored inside the unit when not in use and although the games are nothing spectacular, two-player simultaneous action injects life into the LCD format. And, of course, all 26 games have a built-in digital alarm clock.

Although fewer in number, Eureka Electronics' games were diverse in look and design. In addition to ordinary LCD games (one of which is called Sausage!), there's a double-screen game called Pizza (these people are obsessed with food!) and so-called 3-D LCD games — rather than the usual side or plan view, an angled viewpoint is given.

Also from Eureka was a good old fluorescent LED shoot-'em-up, Galaxy Force II, plus two nautical games, Red October and Pirates of the Caribbean, by Toy Wizard Limited. Both are strategy-based and are inspired by the timeless Battleships (which, coincidentally, Eureka produce an electronic version of). And, finally, for a sleeker alternative to Matchbox's Hitstruments, Thunder 'N' Lightning is a set of electronic air drums. Black sticks are 'hit' in the air to trigger one of four sounds from a small belt unit.

Hornby, best known for train sets and Scalextric, will be distributing Konami's LCD hand-held games in the UK. Each is the size of an average paperback but tapers towards the screen at the top. The first six titles are Skate Or Die, C, Gradius, Teenage Ninja Mutant Turtles, Top Gun and Double Dribble.

Remember those little coloured plastic pegs from the Mastermind game? Well forget them. Invicta now have a hand-held electronic version, where a number rather than colour combination has to be deduced. To make sure Fairgoers didn't miss the compact machine, there was a giant version, fully operational — providing you had the strength to press the massive, book-size keys!

KYLIE AND JASE!

For licences, Paul Lamond Games have it all. Among their 24 board-card games, there are quiz shows (Catchphrase, Concentration, Treasure Hunt), sitcoms (Bread, Only Fools and Horses), soaps (Home and Away) and cartoon characters (Dennis The Menace, Garfield, Teenage Mutant Hero Turtles). There's even Kylie Minogue's Fashion Game and Jason Donovan's Straight From The Heart Game! Aaaaargh!! There's no escape from the squeaky-clean Aussies!

OCTOGO'S SHOW

But by far the best, most eye-catching stand of the show was for Octogo Games. This was due to the imposing presence of two robots, a silver 'male' and gold 'female', both reminiscent of a cross between C-3PO and Battlestar Galactica's Cylons. Although after a few seconds observation it was clear they were body-poppers in elaborate costumes, the robots were very impressive, complete with flashing control panels, whirring sound and conversing in a bizarre bleeping language — although they did scare one of the female Japanese visitors! Other mechanoids putting in an appearance where K9, to promote Dapol's Dr Who models (although, all it did was waggle its ears) and a family of 13 Teddy Ruxpins, singing, chatting and telling stories.

Octogo's contribution to the world of electronic games was Troi, an unusual object they've displayed before. It's a spherical maze and you must simply find your way from one pole to the other. This is complicated by a shell which encloses most of the sphere, only two small circles of maze visible at one time, one of which is used to move the sphere around, using a flashing LED as guidance.

Octogo's speciality is board games, and their range is led by a geometric strategy game *called* Octogo. At the other end of the sensibility there's Hagar The Horrible's Glog Game (keep as much booze away from Helga as possible!), Bananadrama (a forfeits game involving cardboard bananas!) and Bulls Hit! (you're a fly and must escape a giant cowpat!).

PLAY DIRTY!

If you want to be *dirty*, Paul Lamond Games have got *that* covered, too. Sex Maniacs Card Game, Sexual Trivia, How to be a Complete Bastard, Wicked Willie Game ('play with your best friend'!!), Sip 'n' Go Naked... the list goes on for all you rude types (like us).

It's interestesting to note that the most popular area for board games is strategy, most using boards and pieces of geometric, brightly-coloured design. There's even one called Citadel, although it has nothing to do with Martin Walker's brilliant Commodore 64 game.

CD GAMES

Bridging the gap between board game and music, Orange Product's Compact Disc Quiz includes a CD (bet that shocked



you) containing snippets from 396 Number One records, and it's these that the game's questions are based on. Also on CD, the Singing Machine Company had the LaserKaraoke System. (Karaoke is a type of Japanese club where anybody can go on stage and sing along to a backing track.) This has CDV capabilities, so you can sing along with a person on video and follow the lyrics as they're highlighted. For those *without* money to burn, there are portable cassette Karaoke machines in three trendy colour schemes.

Music equipment was sadly few and far between, and then was aimed at the children's market. Hohner's Drum Star I is a mini electronic drum kit, with four pads, bass footpedal and microphone connected to a central control unit, which includes a speaker. Four types of automatic rhythm are built in, tempo and tone can be adjusted (the basic sounds need it), and there's a SIMON-style follow-the-leader game mode. The Drum Star II offers similar facilities but in a single compact unit. Both Drum Stars are technically unimpressive but excellent for young percussionists.

Predictably, Batman products were in abundance, the caped crusader apparently licensed out to many companies. Batman figures, Batman board game, Batman costume, Batman kite, remote-controlled Batmobile, Batman LCD game, Batman racing game... you get the idea.



SO WHAT?

All in all, the 1990 British International Toy and Hobby Fair was something of a disappointment, with few products of real interest to most TGM readers. The obvious exception was the Lynx, a ground-breaking machine guaranteed to make Atari vast quantities of money. A few interesting LCDs, some inventive, unusual board games and the Octogo robots...

Now if you'll excuse me, I'm going to soak my tired little feet in a nice hot bath, with my newly-acquired rubber duck, Tarquin.

IS SUPER GRAFX SUPER?

Still not promising any UK support for the PC Engine, NEC have rubbed salt into the wounds of British fans by releasing the Super Grafx and still refusing a UK release — although grey market importers have eased the frustration. The PC Engine was the first of the great consoles, will the Super Grafx join this elite clan? We check it out...

Well here it is. Before the bog-standard Engine has even been officially released in the UK (will NEC *ever* do it?), we get a look at the famed PC Engine II. And things aren't as impressive as when the its predecessor first appeared in the TGM offices nearly two years' ago. Perhaps it's because we've come to expect too many silicon wonders from the Eastern shores recently (the Game Boy and 16-bit Nintendo being cases in point), or perhaps it's because something that we know is probably never going to be officially distributed over here should always be a bit special and worth having. Regardless of the reasons, though, a successor to the biggest cult console in the UK is well overdue.

NOT SO SUPER?

Visually, the PC Engine was an immediate success with the small-minded Japs and Brits, however, the US Turbo Grafx model was remodelled larger for the big-big-big American market. So what about the Super Grafx, how could NEC improve its look?

From a distance, it's as good-looking a machine as it appears in photographs: a nice, futuristic, solid console to impress your friends with. Close-up, it's an oversized, toy-like piece of shaped plastic. Okay, so it has an improved specification but it's not *that* much better, so the Grafx need not have been bigger than the pleasingly compact ordinary Engine, you'd have thought. But, surprisingly, on opening up the Grafx (not recommended, kids!) it reveals itself to be crammed full of chips and boards. This can go some way to excuse the strangely shaped (and designed) casing, with weird protrusions growing from the central 'bolted' section of the machine. Cheap looking in fact.

As for the essential ports and pieces, it's pretty much the same story as the Engine. The ROM-card slots into the back and the mysterious S EXP port is next to the joypad port (you get a rapid fire version of old PC Engine joypad) but otherwise everything's in approximately the same place.

SUPER ADD-ONS

The extra extension port allows connection to NEC's Power Console. The new peripheral is probably the most advanced controller available in the marketplace today. It retails in Japan for around £240 and is, in reality, what the Konix console promised — minus the hydraulic chair. Instead of the peripheral plugging in the back of the Super Grafx, it's more the other way around. The Power Console dwarfs the relatively chunky console, which now becomes the heart of the controller.

The features on this advanced control panel are impressive: yoke; joystick, four fire buttons, plus two on the flight controls; calculator; clock; a replay feature to re-run games up to the last point reached; jog dial; functioning speedometer which can double as a flight panel; throttle lever; built-in multitap (four-player joystick adaptor); two autofire buttons; select, run and power buttons; and a little case which can store up to ten games. All in all, the only thing you'll ever need!

With just one game available to us at the moment, Battle Ace (reviewed last issue), it's difficult to tell how good the Grafx *could* be. Battle Ace is pretty impressive — smooth and swift 3-D sprite and scenery movement — but gameplay is nothing special and it doesn't do anything which the Engine couldn't. Maybe there'd be sprite flicker in places on the Engine (with less possible onscreen sprites) but nothing drastic. Still, the extra memory, sprites and background layer of the Super Grafx should provide food for thought for games coders, and we may soon see things that make the Grafx worth the extra money.



■ Although the Super Grafx is twice the size of the current PC Engine, there isn't really any need for this as the Grafx only boasts enhanced chips. There are no extra chips, so all you're really paying for is fresh air and a fancy box. OK, so the new chips mean everything whizzs along a lot faster and smoother.

SUPER'S SPEC

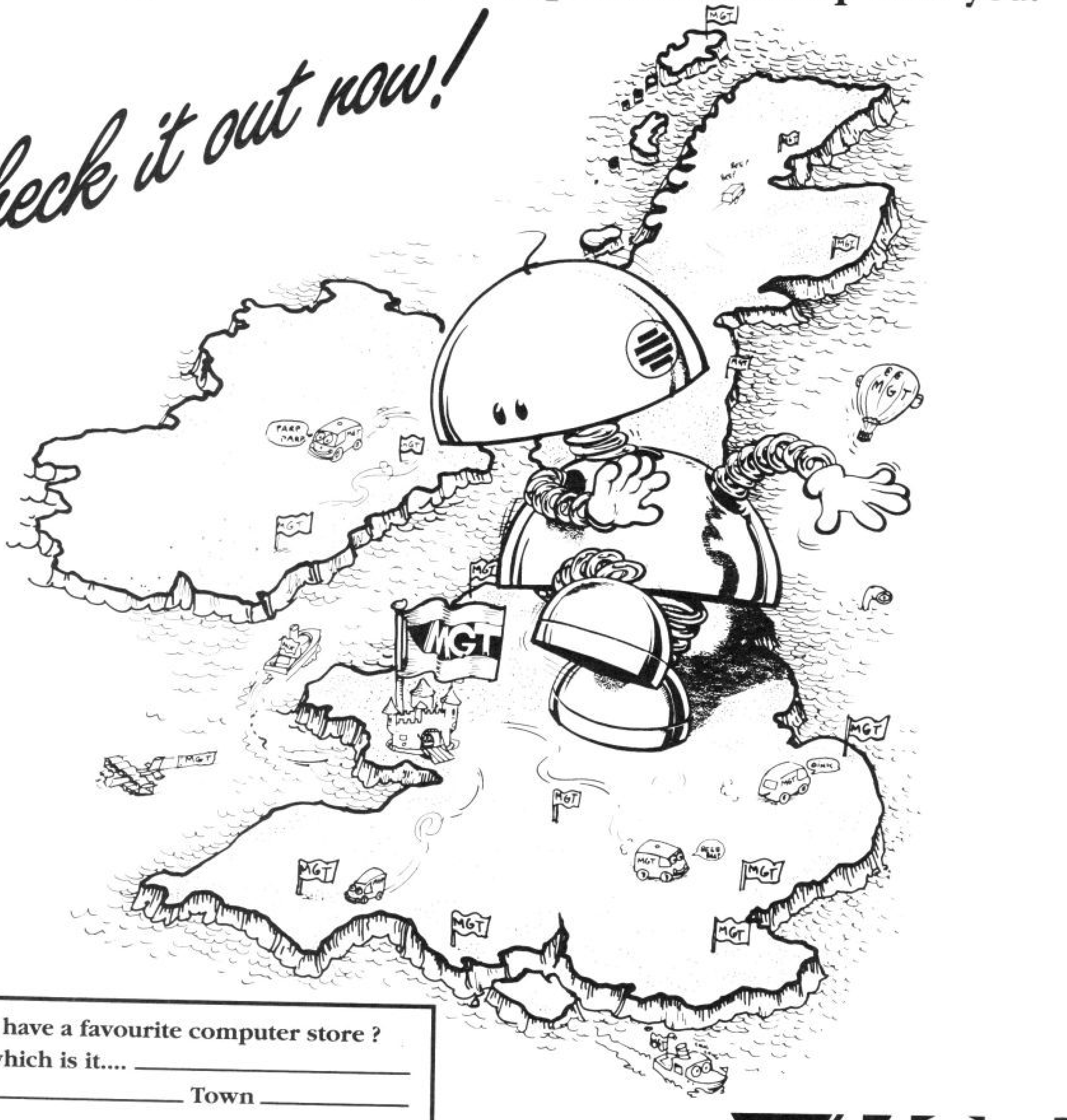
TITLE: **PC Engine Super Grafx**
PRODUCER: **NEC**
PRICE: **£299.99 (grey import)**
DIMENSIONS: **30cm X 24cm X 7cm**
WEIGHT: **950g**
COLOUR: **grey with blue logo**
MATERIAL: **moulded plastic**
PROCESSOR: **8-bit 6502-based Hudson Soft custom chip**
RAM: **32K**
VIDEO RAM: **128K**
BACKGROUND SCREENS: **two**
SPRITES: **128**
SOUND: **three-channel stereo**
SOFTWARE MEDIUM: **ROM-card or CD-ROM**

The SCART PC Engine Super Grafx reviewed here is available from Micromedia for £299.99, with games at £39.99 (soon to appear are Strider and Ghouls 'n' Ghosts).

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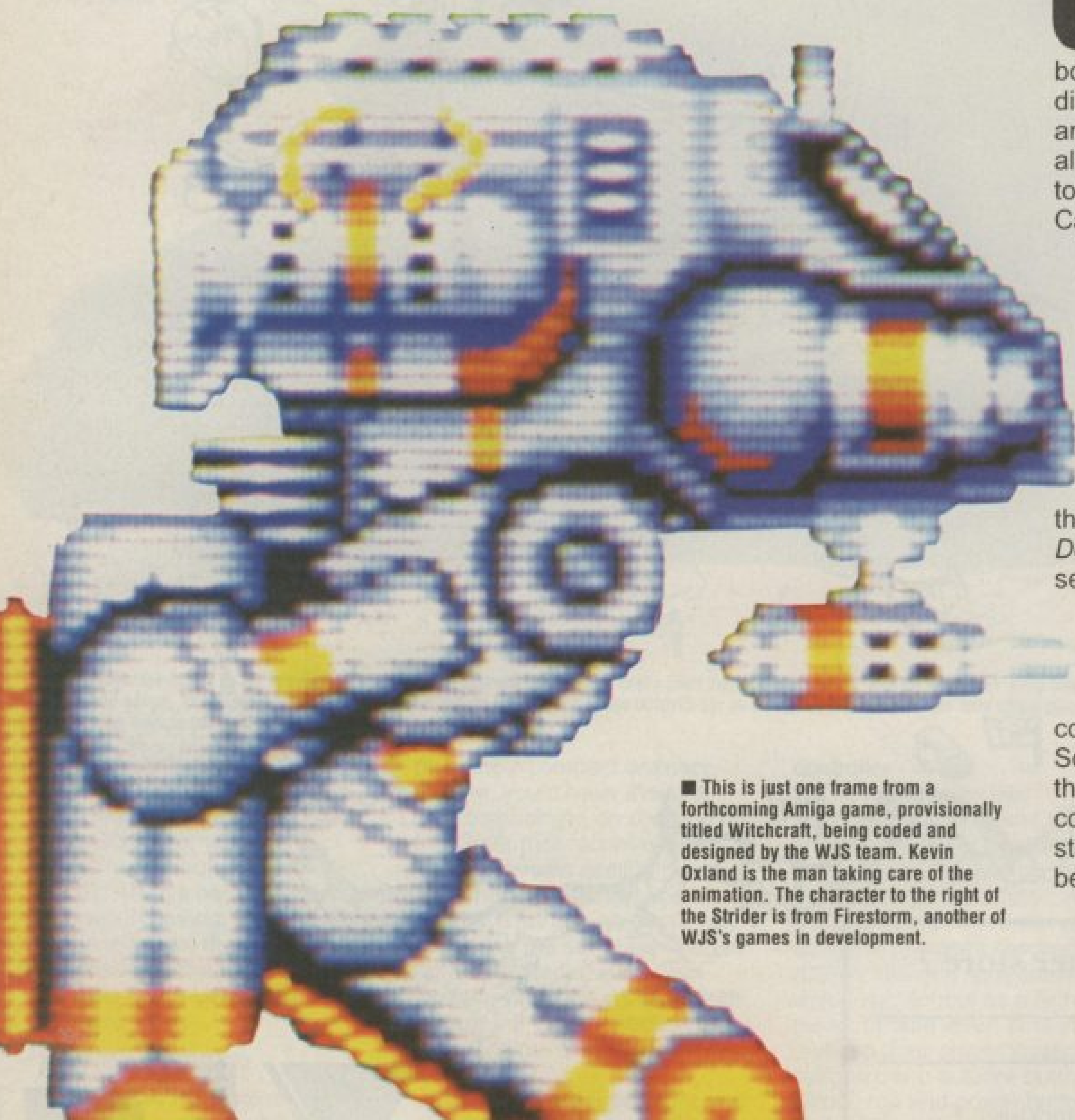
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OH YES IT CAN!

Development team WJS Design reckon they've created a game that simply Can't Be Done, and have two other equally impossible games in the pipeline. Richard Monteiro legged it to Leeds to try and make sense of the malarky.



■ This is just one frame from a forthcoming Amiga game, provisionally titled Witchcraft, being coded and designed by the WJS team. Kevin Oxland is the man taking care of the animation. The character to the right of the Strider is from Firestorm, another of WJS's games in development.

Get away! The ST's not capable of producing high speed four-plane horizontal parallax scrolling. And don't even bother attempting to add a 48-colour display while simultaneously trying to animate an entire universe-worth of aliens (how many zillion times have I told you, stop exaggerating — Ed). It Can't Be Done!

The WJS Design crew will tell you otherwise: It Can Be Done! Indeed, they've done it and called it *It Can Be Done*. Unfortunately someone at WJS Design isn't too good with words and mishshpelt (sic) *Can't* for *Can*. The result of this mix up being that the game is called *It Can't Be Done*. But that's not as bad as it seems because It Can Be Done shares the same acronym as It Can't Be Done. Confused? You will be because the game may well be called something completely different. No! Not Something Completely Different — that would be silly — but something completely different (why don't you start again? — Ed). In fact, it's likely to be called *Anarchy*.



WJS Design was set up late in 1989 by Wayne Smithson. A successful career programming, culminating in the ST conversion of the huge Psygnosis hit *Blood Money*, earned Wayne acclaim and enough cash to employ other coders and graphic artists. Today the WJS team consists of Wayne, Paul Hoggart, Kevin Oxland and Chris Warren.

WHO'S WHO?

Wayne Smithson started programming in 1985. His first published programs — *Electric Author* (a word processor), *Super Kid*, *Frankie* and *Gordon Bennett* — appeared on the Dragon 32. The Dragon was never a huge hit in the UK which meant Wayne received little or no recognition for his work. It was only when he got himself an ST and produced the very first ST horizontal scrolling shoot-'em-up, *Skyrider*, that people started to take notice.

Psygnosis in particular were impressed with Wayne's work and signed him up to produce several games including *Baal* and *Blood Money*. Psygnosis have contracted Wayne and team to produce three games. So far all go under the working titles of: *It Can't Be Done/Anarchy*, *Firestorm* and *Witchcraft*.

WJS coder Paul Hoggart, 21, joined the team in December of last year. Prior to acquiring his programming skills, Paul worked as a postman in the Leeds area. 'It was the four o'clock in the morning shifts that I couldn't handle,' recalled Paul. 'Besides, I had another interest... psychology. After studying it for a while I became disillusioned and became interested in computers.'

After a stint at the CDI (Control Data Institute) where he learned how to write business applications in a variety of languages — including COBAL, DBase and RPG — Paul left claiming it too boring and got himself an ST. He taught himself 68000 assembler on his ST and started work on a *Trivial Pursuit*-style which was to be marketed by Cascade. The deal fell through. Paul started work on a parallax scrolling game and shortly after saw Wayne's advert for a coder.

Kevin Oxland started programming on the Commodore 64 as a hobby. Eventually he got a deal with Mastertronic and had the game *Starforce Fighter* released by the budgeteers. He also did the BBC conversion of Audiogenic's *Ransack*. Kevin has worked in Brighton for Intelligent Designs. He left before completing work on the game *William Tell*. During his time as a programmer, Kevin became steadily more interested in designing and animating. It is in this capacity that he now works at WJS.

The fourth member of the team is 18-year-old Chris Warren. Chris has worked with Wayne since the early Dragon days, so is really the joint longest-serving member of the team.





■ It Can't Be Done; started over a year ago, shelved and then restarted again about six months ago is on the verge of completion. The game boasts four levels of parallax scrolling and is coming out on the ST first.

It's unlikely the ST will be able to handle all the action.



■ Also in development is Firestorm (working title) which is a cutesy one- or two-player horizontal search and shoot game. Believe it or not, the image above is from the ST version.



■ Two frames of animation from a forthcoming Amiga game with the working title Witchcraft. The proposed game is going to be a hugely complex horizontal and vertical scrolling shoot-'em-up featuring enormous multi-frame sprites.



■ The WJS Design team. From left to right, Wayne Smithson (coding and design), Paul Hoggart (coding), Chris Warren (graphics) and Kevin Oxland (animation and graphics).

TEN REMARKABLE FACTS YOU DIDN'T KNOW ABOUT THE WJS DESIGN TEAM

■ The J in WJS stands for John, but it could also stand for James, Jason, Jim, Julian, Jeremy, Justin, Jeremiah, Jerry, Jack... Guesses on a postcard to TGM, Newsfield...

■ Paul Hoggart has the top score of 3,600,000 on the office Nemesis arcade machine.

■ In his past life, Paul was a postman and trained to be a psychologist.

■ It's a little known fact that Paul will do anything for a whiskey with tonic water, ice and a slice of lemon.

■ Kevin Oxland used to work as an interior decorator and in a check-in factory.

■ The combined age of the WJS team is 75.

■ Near to the WJS headquarters is a roundabout often called the magic roundabout — once you're on, it's very difficult to get off!

■ Favourite food at WJS includes pizzas, kebabs and cherry coke.

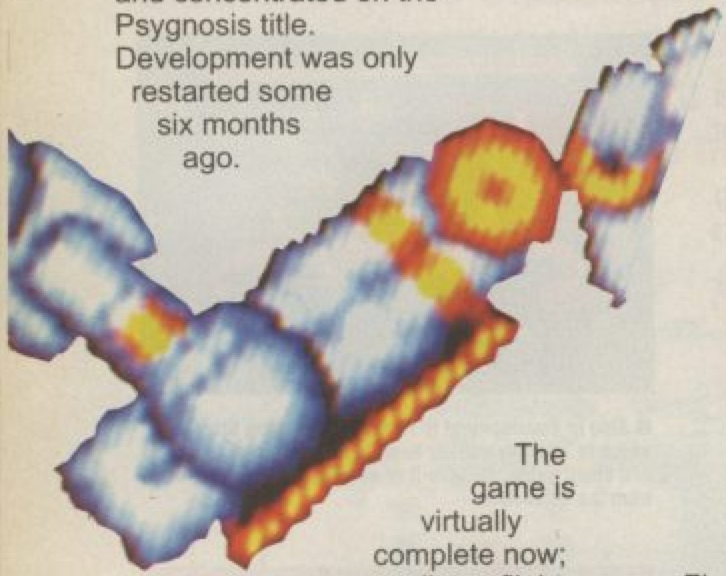
■ Wayne Smithson has a crush on Kelly Le Brock (star of the Woman in Red and Weird Science).

■ Favourite games: Paul, Bard's Tale and Dungeon Master; Chris, Tetris; Kevin, Paradroid; Wayne, Powerdrift and Amiga Menace.

IMPOSSIBLE MISSION

Due for release at Easter is *Anarchy* (nee *It Can't Be Done*). The game, a horizontally scrolling shoot-'em-up, is a turbo-charged *Defender* clone. The game has been designed with the ST in mind — or rather taking into account the ST's poor horizontal scrolling. There are four planes of parallax which move in either left or right horizontal directions depending which way your craft is facing.

Anarchy started life over a year ago, before even *Bloody Money* was dreamt about. When it was time to convert *Blood Money* from the Amiga to the ST, Wayne dropped *Anarchy* and concentrated on the Psygnosis title. Development was only restarted some six months ago.



The game is virtually complete now; some aliens, flight patterns and general gameplay tweaking are all that need doing.

All the aliens are very small and have very different actions. Some stay still, others fire never-ending streams of bullets while some will just get in the way. Destroying an alien will often result in a token being deposited.

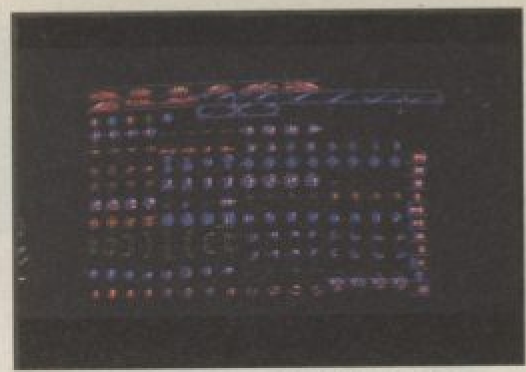
Picking up a token will provide you with extra weaponry or some other bonus.

You start off with a single-shot laser, but can quickly upgrade to a six-shot laser and cannon-firing outrider.

A special shield token can be picked up which, when deposited on a canister, will prevent it being half-inched by Stealers. If a Stealer gets to the top of the screen with a canister, it will turn into a mutant and home in on you. The mutant Stealer won't give up until either you've destroyed it or it has destroyed you.

On occasions there are so many aliens and explosions onscreen that it looks as though someone forgot to clear up after Guy Fawkes day. Fast and furious. If you liked *Defender*, you'll love *Anarchy*.





■ There are twenty types of alien in It Can't Be Done and numerous other objects that can be picked up. All the designing is done on an Amiga even though the game may only appear on the ST.



■ Program development takes place on a turbo-charged 80386 PC running a system called Snasm which was created by Realtime and Vektor Graphics. The screen above shows an alien flight pattern in It Can't Be Done.

INTO THE FIRE

Firestorm is the second title being worked on by WJS. It's a one- or two-player horizontally scrolling search and shoot game. Unlike other simultaneous two-player games, you and another player get to control identical characters. There is absolutely no difference between the two characters. Their colours, actions and makeup are the same. It's an element designed to confuse you when playing in two-player mode. And it works!

The graphics are very cute and cartoony. You could easily draw comparisons between *Firestorm* and *Verminator*. But whereas *Verminator*'s backgrounds are overly complex and tend to obscure your main character and any oncoming aliens, the backgrounds and sprites in *Firestorm* are perfectly contrasted in addition to being beautifully detailed.

You control a dwarf and must move between platforms collecting items, searching and shooting. Keys can be collected which open chests. Inside the chests you will find all manner of objects; some good, some bad, some surprising. The whole game is about humour. For instance, when you're not moving your character he will start throwing objects at the other player's dwarf. Similarly, opening chests can prove amusing.

An option will exist whereby you'll be able to interact with the other player's dwarf. So throwing stones at your companion will be bad news for his health.

The dwarves are made up of a staggering 70 frames of animation.

Spells can be collected and cast on certain aliens which can't be defeated in any other way.

The action takes place in a fantasy world. You start in swaps. move into woodland and six levels later arrive in hell. The eight levels comprise countless aliens and tasks to overcome. Each





level is 16 screens in length. The backgrounds take up 42K on disk and are expanded to around 200K during play.

During each stage there will be very a large alien positioned early on, somewhere towards the middle and at the end. There will also be a bad luck sprite flitting around the screen which, on contact, will reverse your controls.

You should see both ST and Amiga versions of the game by May.

HOW IT'S DONE

Almost all programming is done in-house on '386 42MHz-rated PCs running something called the Snasm development system. Created by Realtime and Vektor Graphics, Snasm is still in pre-release stage. The assembler, downloading software and hardware — if you're interested — cost £600.

Snasm manages to assemble around 12,000 lines of source in around five seconds and is fully integrated with Brief (the business as far as PC editors go).

Graphics and animations are designed on an Amiga running *Deluxe Paint III*. Kevin has a 2Mb podule sticking out of the side of his A500 as the animations he's required to produce often run into hundreds of K.

A typical game will run to about 12,000 lines of 68000 assembler source. The resulting object code will only be around 35K. Graphics and sound take up the rest of the space.

In-game music tracks are generally put together by freelance musicians. If you've got an original tune with drivers for the ST or Amiga, get in touch with WJS Design as they're always looking for new material. You could even earn yourself a few sobs.

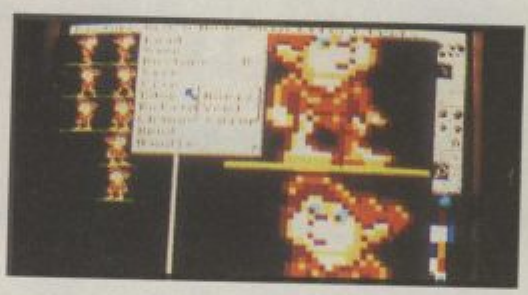
FUTURE FORAYS

The third game being developed by WJS is currently called *Witchcraft*. The title is likely to be a Christmas 1990 release and will only appear on the Amiga due to the demands being made on the hardware.

Witchcraft is planned to be an even bigger epic than *Shadow of the Beast* with absolutely huge multi-frame sprites. Lots of levels, lots of music, lots of disks and lots of action are promised in the game. *Witchcraft* is in very early stages of development, so apart from a few screen shots dotted around these pages there's little to see.

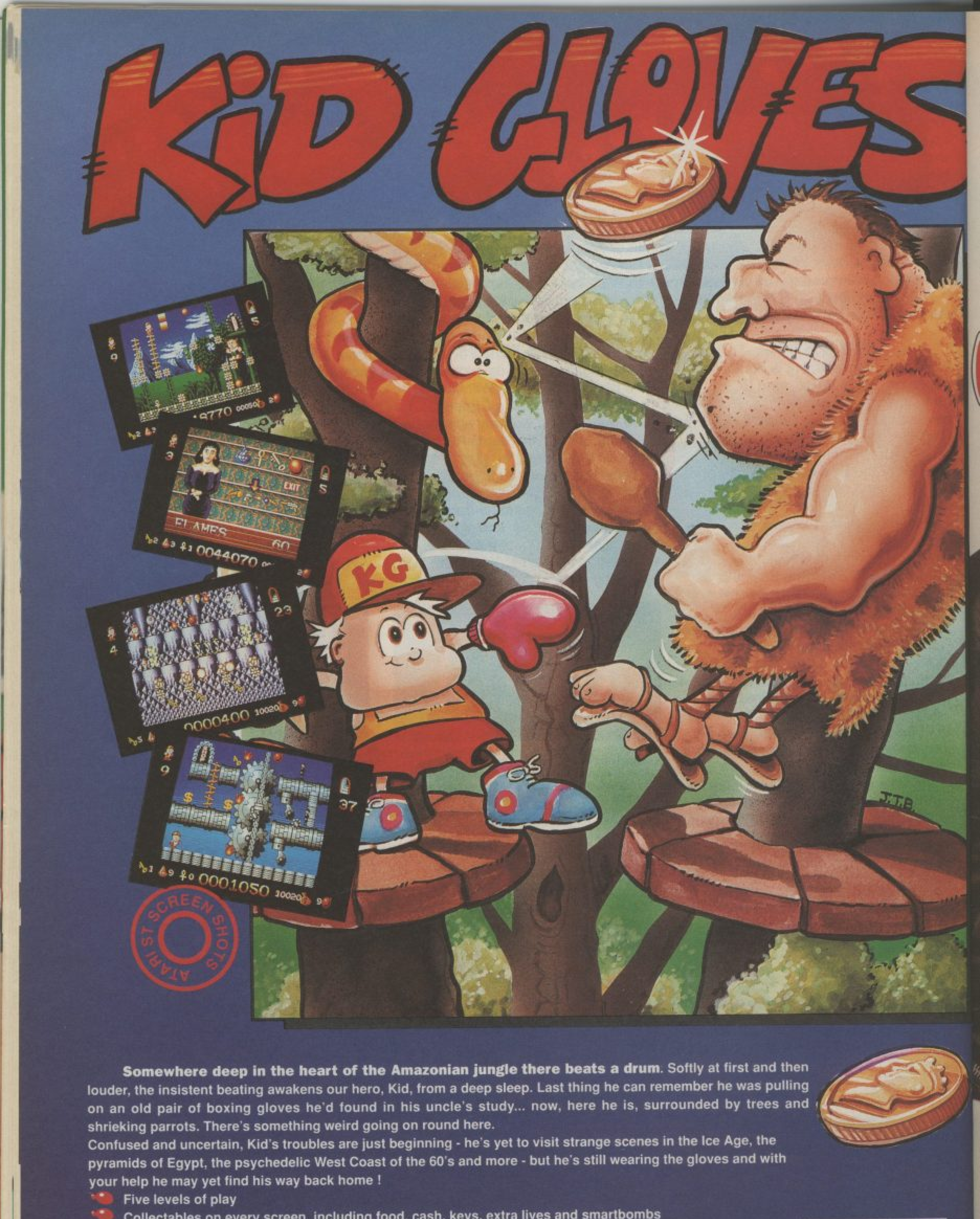
With many major software publishers being provided with CD-ROM FM Towns machines and the current excitement in the console market, WJS hopes to move into one or both of these fields. For this year though, the lads from Leeds have got their hands full with *Anarchy*, *Firestorm* and *Witchcraft*.





■ **Above left: there will be over 70 frames of animation for the cute dwarf characters in the Firestorm game. As well as walking, jumping and dying, the dwarves will throw things at each other and perform other funny actions when not being controlled. Above right: Chris Warren and Kevin Oxland use Deluxe Paint III on an Amiga to design and animate the various characters and backdrops to games. Below: Firestorm in all its glory. The game will feature eight levels, from the swap lands to hell, and countless enemy characters. Hardware tricks are being performed to make the game look extremely colourful on the ST.**





Somewhere deep in the heart of the Amazonian jungle there beats a drum. Softly at first and then louder, the insistent beating awakens our hero, Kid, from a deep sleep. Last thing he can remember he was pulling on an old pair of boxing gloves he'd found in his uncle's study... now, here he is, surrounded by trees and shrieking parrots. There's something weird going on round here.

Confused and uncertain, Kid's troubles are just beginning - he's yet to visit strange scenes in the Ice Age, the pyramids of Egypt, the psychedelic West Coast of the 60's and more - but he's still wearing the gloves and with your help he may yet find his way back home !

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Monty Mole is a software superstar, is he not? Hero of three past games (including *Wanted: Monty Mole* — the game which launched Gremlin Graphics into the software world), he's now ready to take up his next challenge in *Impossamole*, to be published at Easter by Gremlin. Monty's been transforming into a super-mole and off he treks through five dangerous levels,leaping and bounding his way over platforms in glorious,traditional Monty Mole style. *Impossamole* also marks Monty's first appearance on the ST and Amiga — though, don't fre 8-bitters, *Impossamole* will also be out on the Speccy, Commodore 64/128 and Amstrad CPC.

SOD THE MOLE! WHAT DO I WIN?

Win! Win! Win a groovy, mean-mutha, black, leather jacket! Wooo.And to make the jacket standard to TGM requirements (ie: hip 'n'happenin') Gremlin are getting a swanky artist to screen-print a well-'ard mole on the back. And it's an exclusive design to boot! That's the first prize. Gremlin are offering 15 second prizes too. A copy of *Impossamole* on your format with an*Impossamole* t-shirt, and for a further ten runners-up there's a copy of the game. Of course the first-prize winner gets the lot!

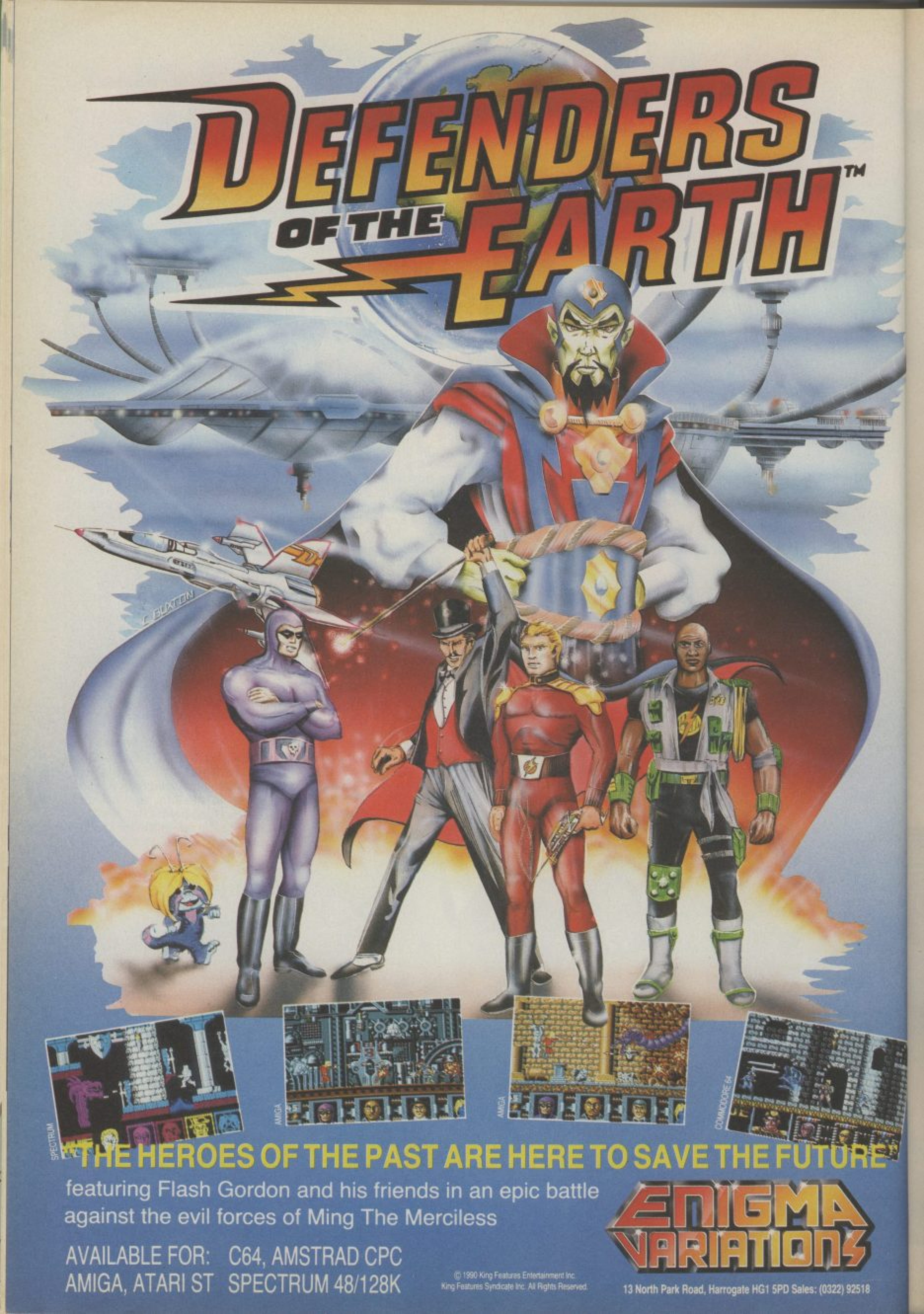
PUZZLE THESE OUT AND STAY FASHIONABLE!

Now, everyone knows Monty's a mole and he does indeed live in a hole, but do you know...

1. What were the titles of Monty's second and third games?
2. What was the name of the mole in Kenneth Graham's Wind In TheWillows?
3. Are moles carnivores, herbivores or omnivores?

Answers on a postcard to: **MONTY'S BACK, BACK, BACK COMPO, TGM, Newsfield, Ludlow, Shropshire SY8 1JW.** All entries received after April 15 will be stuck in the bin, any correct entries received before that date will be also thrown in the bin, but — but! — 26 entries will be rescued and awarded prizes! Hurrah! (Get that mole away from the lawn!!! — Ed)




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REVIEW

Why do these people reckon TGM Review is the tops?

'Hello dear. Yes, for my money TGM Review is certainly the tops! My cats, Puddles and Destruction, simply can't get enough of it. Puddles always comments on the excellent choice of Star Player games. In fact, he was just saying...'(SNIP! This woman is potty! Get her out before we go to print — Ed)





'Wellll, hello there — you huuunk! Y'know I just can't (gasp!)*get enough* of TGM Review — all my (heeeave!) *desires* are *fulfilled*. When I'mmmm out on the *hunt* I *always* know whaaat to (thrust!) *look* for...' (SNIP! Where do you find these people? Get rid of this one before the deadline too — Ed)

'Oh lordy, lordy! TGM Review? Makes me go all wibbly at the edges. The choice! The thrills! Sometimes I can't stand the pace and FLIP OUT! My God! There are hobgoblins nibbling my toes and why is this greenfly inviting me to go ballroom dancing...'(SNIP! All these people are useless. Find some more. No! You're fired! You're yesterday's news, boys! You'll never work in this industry again!! — Ed)



GAMES INDEX

Where's Arnold Rimmer?

HAMMERF

Hammerfist is the first game from Watford-based Vivid Image, the programming team behind System 3's *Last Ninja 2*. It is set in a future world where a huge corporate body called Centro-Holographix has total domination through its production of holograms. They have used their shadowy figures to overthrow the solids (humans) and take control of the two main cities on the planet. A hologram is created from the personality matrix of either a live or dead person. Two people have 'volunteered' their personal traits to the rulers. They produce two holograms codenamed Hammerfist and Metalisis.

Both are very good at their job — killing and maiming people — but a problem arises when they are placed in their stasis holding pens between jobs. A computer malfunction removes their homicidal tendencies and fuses them into one form. They realise the only way they can regain their individual identities is to fight their way through the cities and wastelands to destroy the heart of Centro-Holographix — The Master.

The player can swap between characters during the game. Hammerfist is a weapons expert, and fitted with three to prove it — one of his arms contains a cybernetic hammer-shaped fist (thus the name of the game!), the other is fitted with a heavy duty piston-powered fist and he always carries a laser gun (just in case).

Metalisis is faster and more agile than Hammerfist. She has no weapons, just a lethal high kick and headbutt.

As this game is set in the future, it runs to form that an atomic war has decimated the landscape and created all sorts of mutated creatures. It is these, as well as human guards, robots and huge mechanical monsters that must be avoided on your conquest.

As you kill an attacker glowing orbs appear, these contain useful attributes like energy, laser and piston fist top-ups (which are all limited). Though beware, if you leave the orbs they disintegrate and The Masters' energy level at the top of the screen shoots up. When it reaches maximum they are active, making the oppo-



Upon exiting the underwater city our heroes must face many sumarine creatures. And no they don't need scuba gear they are holograms.

An end of section guardian blocks your path. Here you must destroy the larvae before tackling the monster. But who said life was easy.





FIST

ACTIVISION





■ Hammerfist is so disorientatedfby his fusion with Ms M that he can't even shoot straight.



■ Percy Thrower wouldn't be happy with this lot in his greenhouse, but Hammerfist is on the job.In the hydroponics section of the underwater base the plants must be shot to allow your escape.



BUT WHERE'S THE HARDWARE?

Reviewing software which isn't finished is nothing new to *certain other* magazines, but here's software being reviewed on a *machine* which isn't finished! Ever on the hunt for the elusive exculsive TGM presents the Konix Multi System review of Hammerfist! Yayyy!

Graphically this is very similar to the Amiga game, with the screens being a bit smaller, due to the Konix's restrictions. Nothing more can be added to the other-formats comments, except that Vivid Image (and Activision) have done a great job! And someone please tell programmer Mev Dink that it's the Konix, not the Chro-nix!

Konix Multi System 90%

NEW KIDS ON THE BLOCK

Vivid Image was formed in 1988 by three programming supremos: Mev Dinc, Hugh Riley and John Twiddy. Apart from *Hammerfist*, they (and an array of other distinguished programmers) are working on *Time*, a four-dimensional (time being the fourth dimension) fantasy roleplaying arcade adventure.

Vivid Image are...

Hugh Riley: started computing in 1984 whilst on the dole. He studied animation at college and wanted to get into the field. He thought the computer would be the quickest way to achieve his objective. He bought a C64 and started to experiment with computer animation. In 1986 System 3 approached him with an offer to do the *Last Ninja* graphics. He continued to work for System 3 until September 1988 where he was responsible for the graphics for *Bangkok Nights*, *Predator*, *Last Ninja 2*, *Dominator* and *Tusker*. He claims to have no time for hobbies, other than sleeping and snoring very loudly.

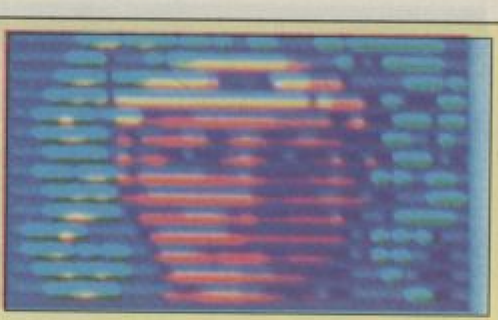
Mev Dinc: came to Britain from Turkey in 1979 to do post-graduate studies in economics. Became interested in computers in 1984, and soon afterwards decided to quit his job and go into programming full time. His first big break came when he approached Tony Rainbird and was given *Gerry The Germ* to program. He then fell in with Rod Cousins and worked for the newly-formed Electric Dreams label. Mev programmed *Prodigy*, *Big Trouble In Little China* and *Knightmare* for Electric Dreams/Activision. It was whilst programming *Last Ninja 2* for System 3 that Mev met the other two thirds of Vivid Image. Mev's hobbies are spouting entire Fawlty Towers sketches, relating the gory details of his death defying fall from a tree when he was a nipper, crashing go-karts and playing snooker.

John Twiddy: became involved with computers when he received a Commodore PET 2001 for his 17th birthday. He continued his love affair with computers whilst at university in Newcastle. After leaving university he sent his Monitor program to everyone in the industry. He received two replies, one from the great guru Jeff Minter, the other from Supersoft. As a result of this he wrote the C64 version of *Amidar* for Supersoft (it was released as *Pesky Painter*). His big break came with the conversion of the classic *Tau Ceti* for CRL. This was followed by *Ikari Warriors* for Elite and *Last Ninja I and 2*. John's hobbies are sitting in cardboard box's in the middle of the road, aiding Mr Dinc in his Fawlty Towers sketches and being a complete smartarse. He's a very nice man, though.



INTEL FILE – CODE 127A/08/07003
SUBJECT: OPERATIVE 12004–
CODENAME: :HAMMERFIST

Based on human code number 34589/AW, genetically suited to physical battle conditions. Proven record in the field in a variety of undercover and aggressive actions against enemy forces. 3489/AW killed in action. Body recovered and stored in medical research establishment. Record incomplete — body disappeared in 2243. Centro-Holographix acquired body of Hammerfist and repaired it with cybernetic arm type 203a. Hammerfist put into active service unit, specialist in weapons control and fire arms suppression tactics (FIST). Now FIST leader and controller of covert forces for urban defence force of Centro-Holographix... Message ends.



INTEL FILE - CODE 12ZA/08/08A45
SUBJECT: OPERATIVE 12457 -
CODENAME: METALISIS

Based on human subject AW/867/Q12. Female of Eastern European origin. Medically proven as Category A fitness and agility. Trained as entertainment prof\essional in state circus. Graduated with honours from Khirov Military Intelligence Academy. Placed in active service for army intelligence — specialist covert agent, International Branch. Lost in action in West Atlantic Countries, Metalisis taken alive by Centro-Holographix — where DNA and personality traits put into holographic control system. Used in 14 missions against political figures and resistance. Job description — Assassin... Message ends.

nents' produce energy-sapping deadly skulls when they are destroyed. If all the energy of one player is lost, they other automatically takes over till the other party has recovered. If both hit zero at the same time, you're dead! After a while The Masters' energy will wane and you're back to normal.

Power points are scattered around the complex. On contact, either Hammerfist or Metalisis will glow like a reject from Chernobyl. Though watch the relevant energy bar, too much power and the recipient explodes.

The characters that attack you on the first underwater complex level are only part of your problem. A computer security system prevents you from exiting each location, till everything is destroyed. Using a combination of both, characters must leap to and blast numerous computer terminals etc before progression.

On completion of the underwater complex, you journey through the ocean, finally landing on the coast of a ruined wasteland city — here you encounter a new definition of the word mutant... Deep within the city is the huge Centro-Holographix complex — and your final objective. Upon The Masters' destruction, Hammerfist and Metalisis earn a well-deserved rest, just long enough to charge up for *Hammerfist II*...

Mark Caswell



■ Metalisis is not a gal to let the men have all the fun. In the Jaques Cousteau style scenery she takes over the bashing heads together fun for a while. Here she is attacked by an array of creatures who obviously haven't heard about her dirty fighting.

GAME **HAMMERFIST**
PRODUCER **ACTIVISION**

VERSIONS	
AMIGA	£24.99
ATARI ST	£24.99
COMMODORE64	£9.99
	£14.99
AMSTRAD CPC	£9.99
	£14.99
SPECTRUM	£9.99
KONIX MULTISYSTEM	TBA

SPECTRUM 92%

Despite the Spectrum's monochromatic presentation, it still contains all the detail and accuracy of any version. Movement is fluid, backgrounds great and playability uncompromising. A great conversion.



AMIGA 93%

The game kicks off with a great Wally Beben title tune, setting the scene for a game that is no pushover. The four loads are jampacked full of great little (and big!) monsters. *Hammerfist*'s highly-detailed backdrops and smooth-moving sprites are a great reflection of the amount of time and effort gone into designing them. And like *Last Ninja 2*, there's a good range of puzzles to keep you on your toes. All in all a nigh perfect product.

C64 94%

John Twiddy has come up with the goods on the C64. The chunky Commodore sprites are put to good use, with everything superbly drawn and animated. Again, the intro tune and in-game spot effects are, like the entire game, of a very high standard. *Hammerfist* deserves all the accolades it can grab. If this is what happens when a bunch of programmers get together, think up ideas and program away to perfection without any deadlines, then I hope this is the thinking of the Nineties.

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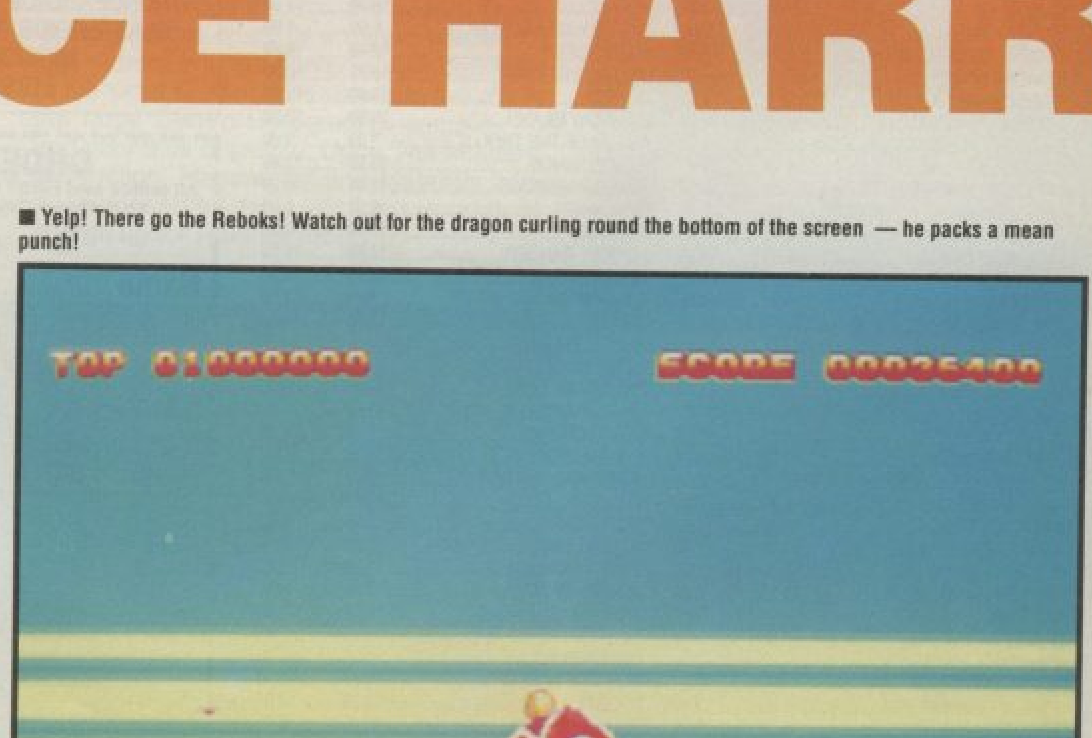
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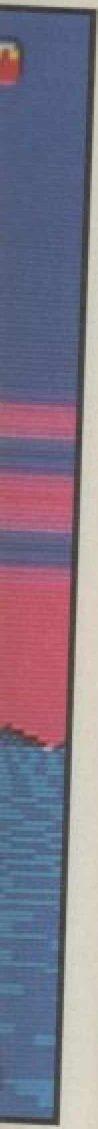
SPACE HARR

He knew it was time. There could be no further delay. The Dark Harrier had reigned in the Fantasy Land for too, too long, bringing fear where once there had been happiness, night where there had been day. Death where there had been life...

The Space Harrier II, brother to the original hero who restored peace to the Dragon Land, knew what had to be done. He pulled on his strengthened flight suit and boots and put on his gloves, flexing his hands so they fitted snugly. He picked up his combined jetpack and laser cannon unit, testing its weight before pressing an orange octagonal button. Various lights and readouts flickered into life and the jet/cannon emanated a low buzz. Harrier II walked over to the transporter pad and surveyed the scene before him, a section of the dying Fantasy Land. Heaving the jet/cannon under his right arm, he sighed and activated the transporter. Kicking in the jet, he was suddenly speeding over a strangely coloured but overwhelmingly bleak landscape, his suit pressed against him and his hair forced flat against his head. Space Harrier II had just enough time to catch his breath before a squad of hawk-like spacecraft homed in on him, guns blazing...

■ Yelp! There go the Reboks! Watch out for the dragon curling round the bottom of the screen — he packs a mean punch!





'WHAT ABOUT THE ORIGINAL *HARRIER*, THEN?'

Space Harrier was a Sega coin-op which drew attention primarily because of its cabinet, not its fast 3-D graphics and gameplay. It was one of the first machines to use hydraulics, throwing the player around in his chair as they played. It was very similar to _Space Harrier II_, the only differences, bar graphical ones, being unselectable levels and dragons in plentiful supply, which you could ride on — if you had the necessary skill and timing.

Elite produced the home computer versions, which varied in quality. Obviously 8-bit versions were nothing spectacular, particularly the slothful Commodore 64, but you can put it to the test if you wish by getting a copy on Elite's Encore label, at £2.99. 16-bit versions? Funny you should mention that...

A year ago, if you wanted to play all 20 levels of _Space Harrier_ on your Amiga or ST, you would've had to flog out a whopping £39.98, £19.99 for the main program and £19.99 for the data disk holding the last ten levels. But now you can get both disks together, rereleased, repackaged, for 20 quid.

The program itself is unaltered: smooth and speedy chequered landscape, colourful sprites appearing in good 3-D ready for Mr Harrier to blast with his combined jetpack and gun while a lively soundtrack urges him on. The Amiga wins out with its full-screen playing area and better sounds, but both have fast 3-D and lots of action for the money...

Machine ratings: Amiga 79%
Atari ST 72%



GAME	**SPACE HARRIER II**
PRODUCER	**GRANDSLAM**
VERSIONS	
ATARI ST	£19.99
AMIGA	£19.99
C64	£9.99/£14.99
SPECTRUM	£9.99/£14.99
AMSTRAD CPC	£9.99/£14.99
MSX	£9.99

ATARI ST 79%

To get the bad news over with, the good old giant chessboard ground doesn't work very well. It's fine in the foreground and moves smoothly (if a little slowly), but towards the horizon perspective is strange and unnatural. Although sprite 3-D is jerky, it's quite fast and definition is very good. Music is good and there's a sampled scream and an enthusiastic 'Get ready!'.

SPECTRUM 71%

Obviously a lot less sophisticated than the ST, but still not as good as it could've been. The chequered landscape floor moves smoothly and at good speed, and Harrier, aliens, missiles and horizon features are well defined. The problem is with colour clash, unsurprisingly — with different objects in close proximity it's difficult to see what you should dodge first. Thin sound effects do little to help a mildly fun but limited-interest blaster.

ER II

GRANDSLAM

The game needs little explanation. There are 12 levels, with strange names like, Zero Polis, Felcold, Hell Peak and Fallpyram, and the starting level can be chosen from any one of them. But to finish the game the mysterious 13th level, domain of the Dark Harrier, must be conquered and that can only be accessed when the preceding dozen levels have been completed.

Harrier has the freedom of most of the screen, flying or running when at ground level but always travelling at a constant speed (he's quite an athlete, this Harrier fella). Unless, that is, he's hit by an alien, obstacle or missile, in which case he stops rather quickly and loses one of his five lives, so it's best to avoid doing this. His cannon has unlimited energy to blast the aliens but most obstacles are indestructible. The vast and unusual end-of-level monsters sometimes *seem* similarly invulnerable but with persistence on the fire button they'll soon be pushing up the 15-foot daisies.

Well, S Harrier Esq gets around a bit, his adventures in Dragon Land converted to just about every format under the sun, and now his identical (apart from the colour scheme of his suit) twin brother is poised to sweep the board. At first I was doubtful that *Space Harrier II* would have the necessary power, having long since played, enthused over and forgotten the conversion to Sega Mega Drive. But, with an open (vacant) mind, I hooked up the trusty ultra-autofire joystick and launched myself into Fantasy Land.

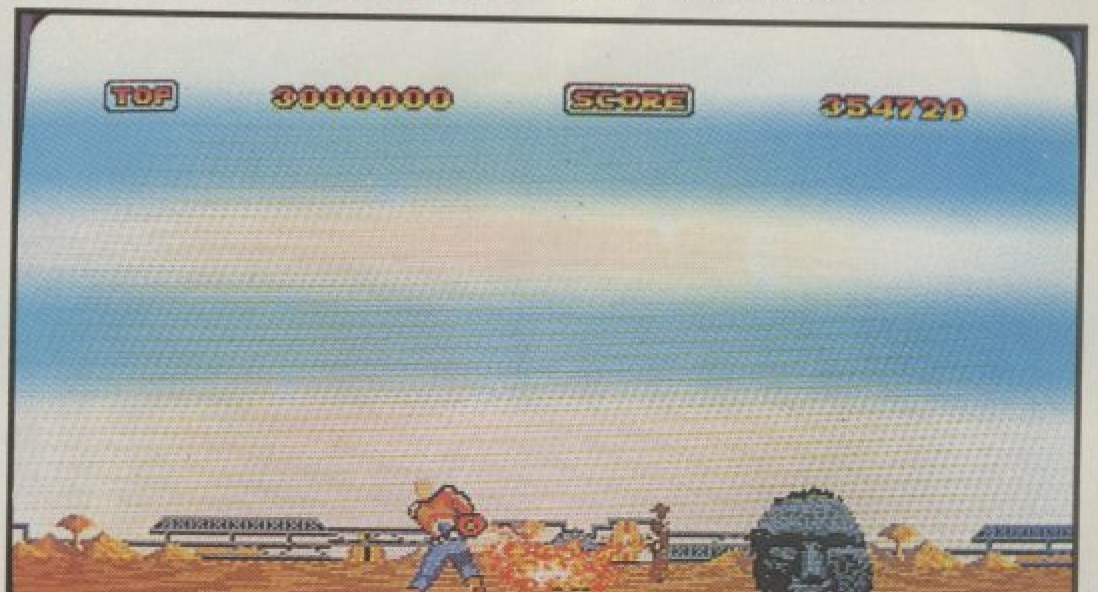
Shoot-'em-ups are a computer game genre that will never die or even fade away, and even though *Space Harrier*'s 3-D viewpoint and player control is not, in itself, sufficient to spawn a family, *Space Harrier II* is a worthy son. Fast, hectic blasting and dodging are all there is to it but it brings back happy memories of the old days when the original was around and is almost as refreshing and exciting a game as it was then.

Being able to select any of the 12 levels is a great, user-friendly option. It prevents boredom — you can tackle any level, with its own distinct array of obstacles and opponents, whenever the fancy takes you — and varies difficulty, although it's pretty damn challenging *whatever* level you play!

In short, if you want a fast (vast?) blast, try the vertical take-off and landing of the Space Harrier II.

Warren Lapworth

■ It's the Speccy version! Just as mean, tough and nasty. Sadly when the action gets fast the monochrome sprites can mingle too much, making it difficult to see what to shoot and what to avoid.





An exclusive from the US of A!!

MEAN STR

Suicide. That was the verdict anyway. Dr Carl Linsky was found floating, face-down, in the San Francisco Bay. Someone did see him standing on the Golden Gate bridge — they said Linsky was alone. His daughter, Sylvia, doesn't buy the verdict, though. That's why you're here. Tex Murphy, private eye.

It seems that the Doc, a professor of neuropsychology, had been working on an independent consulting contract. Lately, though, he had been under stress, took to drinking, become irritable. Then someone had seen his body falling from the Golden Gate bridge. But there are doubts. Why would a man,





who had a fear of water, commit suicide by jumping into the bay? Then there was the fax: 'Professor: You were right about these boys. They play for keeps. Watch your step. S.F.'

Yet Sylvia Linsky offers you £10,000 to find out who murdered her father and why. Ten Gs is lot of money for an advance, an awful lot.

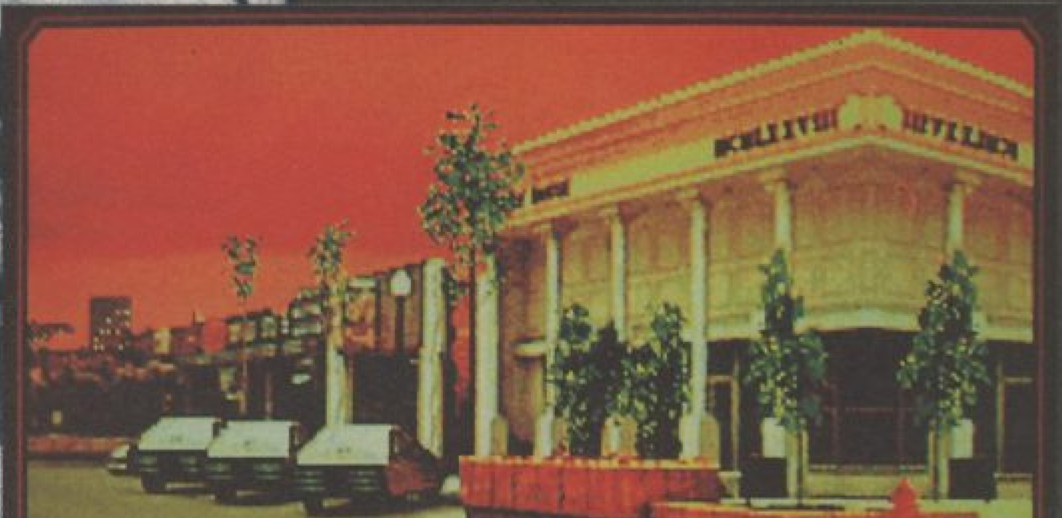
'My gut feeling tells me something is wrong. Maybe I'm just too cynical.'

Presented on six disks, *Mean Streets* is set in 21st Century America. It is another in the growing base of interactive PC software utilising the very impressive 256-colour VGA mode to show digitised images of actors and actresses as characters in the story (Dynamix's *David Wolf* and *A-10* being the first examples reviewed in TGM027). There are 27 digitised and animated characters in *Mean Streets* as well as a variety of touched-up, digitised stills and solid 3-D graphics that make for a very impressive front-end.

As Tex, you can do a number of things. You can fly around California in your Lotus Speeder flying car (a sort of pseudo-cruiser from Blade Runner) looking at the 3-D scenery (bridges, solid-filled buildings, etc). You can go bounty hunting in the wastelands (where the game shifts to a side-scrolling shoot-'em-up), question/bribe/threaten suspects, check out information via a video-phone/fax from your secretary and street informants, search through offices and labs and, ultimately, either solve the Linsky case or die trying.

Actually, the wide range of options presented to you in *Mean Streets* gives you tremendous freedom to do what you want, when you want. Granted, when you enter a play sequence you must follow a mechanical format, following the menus and sticking by the format. However, *Mean Streets* does go much further than many other 'interactive' releases of the past.

A large amount of effort will be used in interviewing characters. You do this by flying your Lotus to their location, either manually or by autopilot, after punching a set of co-ordinates into your navigation computer. After which, a pretty backdrop and descriptive text will set the scene. A small, animated, digitised picture appears centre-screen and then you can ask questions. The game presents you with a 'Tell me about' prompt. You just type in a name or whatever and hope for a response. This section has similarities to *Killed Until Dead* because certain inputs pro-



■ Short enough to be what, then? If only you knew! This is just one of the many digitised and touched up graphics scenes. Makes you realise what the PC is capable of when running on VGA — no wonder it's so popular in the States.

RETS

ACCESS/US GOLD

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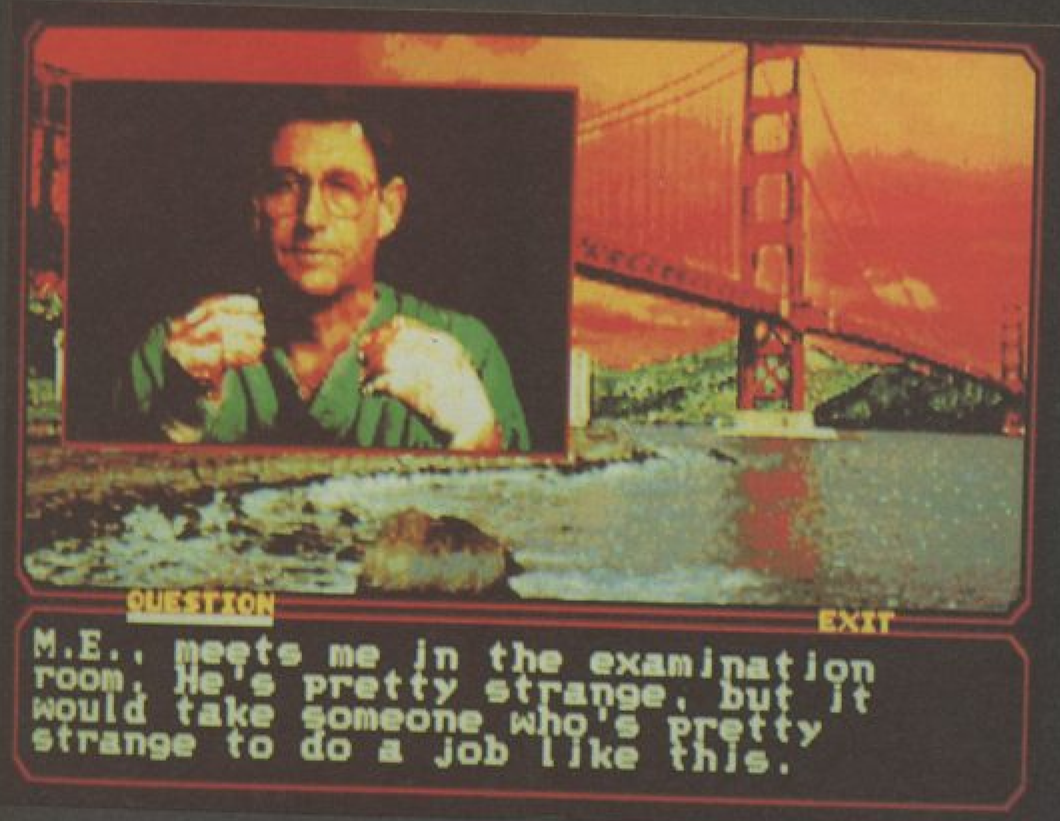
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GAME	**MEAN STREETS**
PRODUCER	**ACCESS/US GOLD**
VERSIONS	
PC	£tba

PC **87%**

Mean Streets plays its part in pointing the way forward for computer games of the future. It is not perfect, it is rather slow to begin with and parts of the game are a little repetitive. However, software houses are having to come to terms with the phenomenon of Interactive Movies. It is quite a jump from the standard fare, so it is understandable that Access, like the rest, are finding their feet by trying new techniques, introducing the human element and preparing for the coming of CD-ROM. As such, *Mean Streets* is a enjoyable game which, unlike other games that rely solely on presentation, offers extended gameplay.

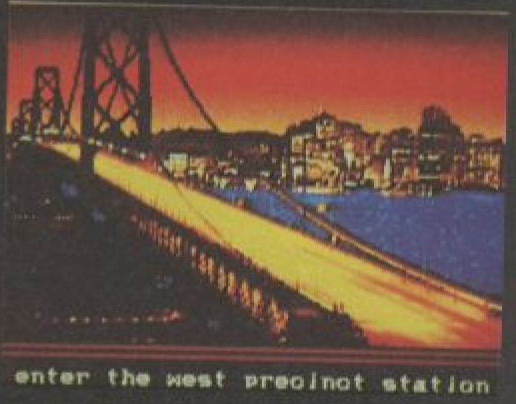


voke emotional responses from the characters. Their facial expressions change, for example. If questioning doesn't work you can always resort to bribery or violence. Be prepared for a few bumps and bruises, though.

A bounty hunting sequence is available to earn ready cash. After flying to one of these lawless areas the game shifts to a sideways shoot-'em-up approximately two screens long. This is a fairly simple sequence involving ducking behind crates and barrels to escape the shots of the bad guys. The aim is to walk through the two screens and be rewarded with a tidy sum.

Some sequences present you with an empty room to search for clues, objects, money, messages and so on. You must move and open items using text input or you can utilise Access's new Tree Search routine which brings up a menu of items. After selecting an item, you can then select a command for that item (look, get, etc).

Paul Rigby



The PC version of*Mean Streets* is available on import through Computer Adventure World (☎ 051-263 6306). US Gold are planning to release this, as well as Amiga and Atari ST versions currently in development, later this year. Can you wait...?

REALSOUNDS

The PC's sound has always been an Achilles heel. Sound boards are a good option, but high prices have deterred many people from taking the plunge, leaving the computer with state-of-the-art graphics and a beeping speaker.

No more! Because Access have introduced Realsound which allows the basic PC speaker to replay digitised sounds such as speech, music and sound effects. Apparently, the game sounds were recorded in a music studio and on location, electronically enhanced, digitised on custom hardware and then computer edited into the game. You also have the option to output the music to your hi-fi! Obviously, sound through the PC speaker is still not as good as the Amiga but there is undoubtedly a tremendous improvement.



What the fox is going on?

PSYCHO FOX

SEGA/MASTERTRONIC

In addition to games consoles, sushi, karaoke bars and horizontally scrolling sword video games, the Japanese are also quite keen on worshipping certain animals as deities. One of them is Inari Daimyojin, the fox deity. Supernaturally powered foxes act as special priests at Inari shrines and keep order over the fox community.

Sooner or later, something had to go wrong among the peaceful worshippers (had to, really — it'd be a bit boring otherwise). Madfox Daimyojin became a priest, developed plans to rule the world and created creatures to help him do it (ho-hum). The foxes of the Inari shrines chose one of the youngsters amongst them to go and eliminate Madfox. That youthful and heroic canine creature was Psycho Fox (who sounds like another bad guy to me, but I didn't write the plot).

The player sends Psycho Fox walking/running (he can move at two different speeds) and jumping across the platforms which make up each sideways scrolling level. The levels have been thrown into disarray by Madfox's powers and strange creatures like gabachos, zizo zizos, poontans and red hoppers are all eager to do his bidding — and that means attacking Psycho Fox. Psycho must defend himself by punching them — not too difficult because he's got an unusually long left arm. There are also traps and devices to be avoided, or preferably used to the Fox's advantage.

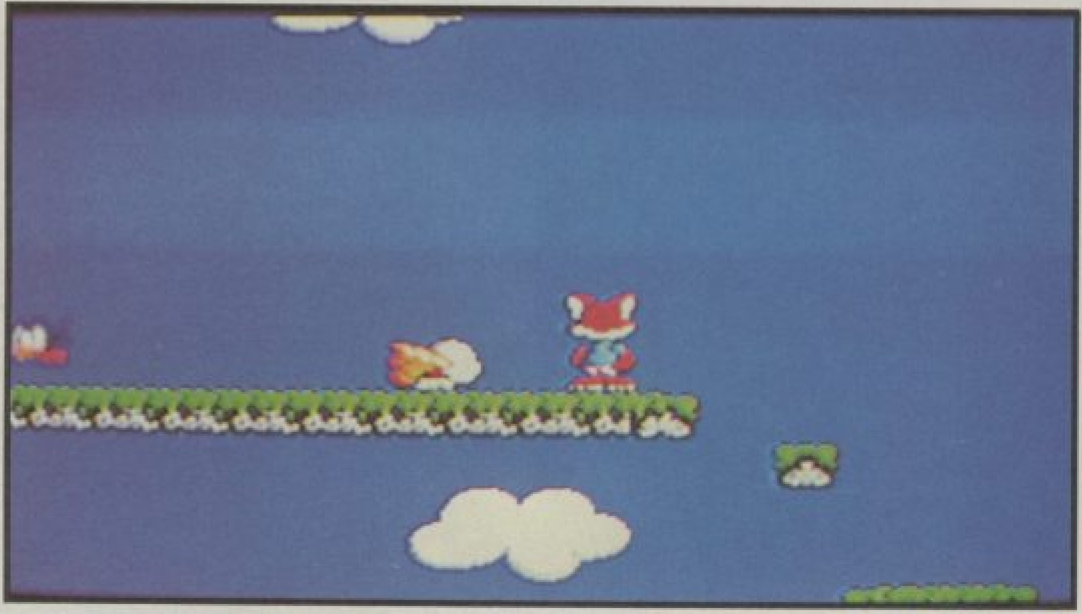
There are three parts to each of the seven levels each ending with one of four monster bosses. Luckily there are handy items to be found that can be used on any part of the game. Straw effigies (smart bombs), magic medicine (shield), extra lives and money bags are pretty ordinary, but Bird's Fly is more inventive. The bird perches on Psycho's shoulder and can be sent out to home in and kill creatures. Better still is the psycho stick which allows Psycho to be transformed into different animals: a tiger, who has high speed and long jumping ability; a monkey, whose jumps are particularly high; or a hippo, slow and a bad jumper but with high punch-power.

Money bags are used on the between-level game, based on the Japanese lottery, Amida. A path has to be taken to the temple at the top of the Amida and at each junction a money bag is used. If the temple is reached before money runs out a random number of lives is awarded.

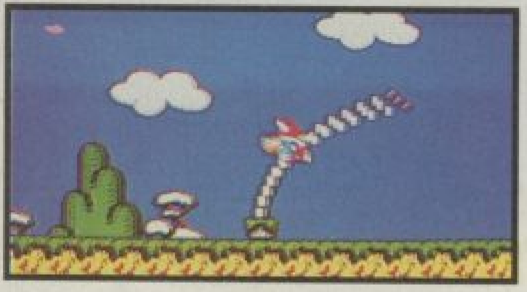
What is it about foxes that makes people think they're wild and whacky animals? Perhaps it's all Basil Brush's fault. But I've got nothing to complain about and neither have Sega owners, as *Psycho Fox* uses this premise to build a fresh new platform game with many sub-elements. Just the running, jumping and punching is enjoyable, especially combined with flexible flag-poles, springboards and collapsing bridges. But then there's the Mario method of killing baddies (jumping directly on top of them), collectable smart bombs and shields, and Bird's Fly, which is by no means a foolproof defence method because the bird flies over nearby enemies. Transforming into the tiger, monkey or hippo doesn't make *that* much difference but there are some situations where it's best to be a particular beast.

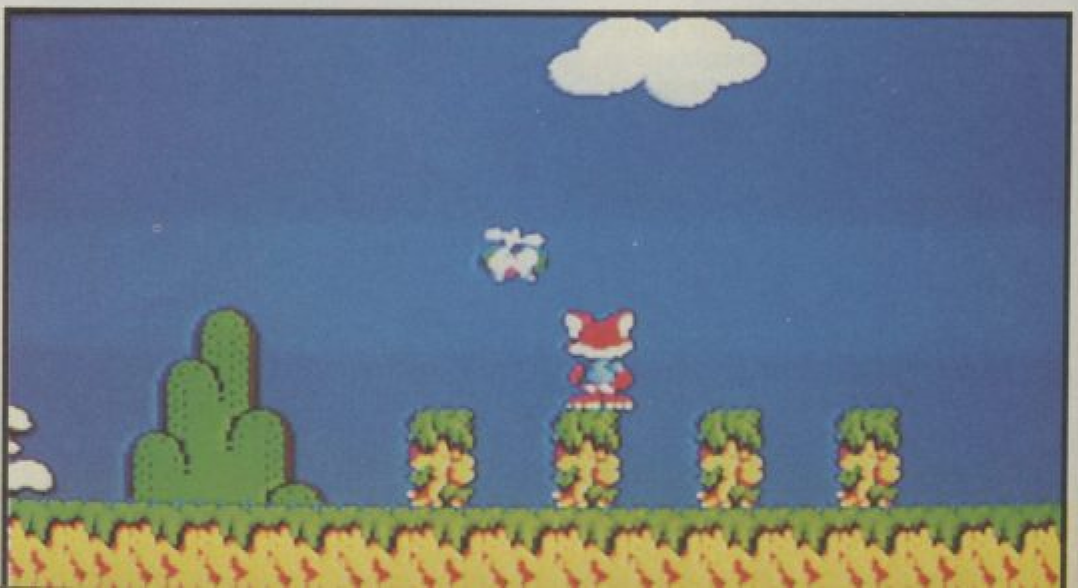
Psycho Fox is both immediately playable, due to its fun graphics and familiar main play elements, and an enduring, challenging product, due to its finely set difficulty level (it ain't easy!) and numerous intricacies to become familiar with. At last an 8-bit Sega game to shout about!

Warren Lapworth



■ Mad, bad and completely dangerous to know! Psycho Fox out on the rampage killing and maiming anything in sight — also blessed with the powers to transform into a hippo, a bear or a monkey.





GAME	**PSYCHO FOX**
PRODUCER	**SEGA/MASTERTRONIC**
VERSIONS	
SEGA MASTER	£24.95

SEGA MASTER 83%

A very fun-looking game, lots of bright colours spread around. While some background graphics are little more than functional and bog-standard 'cute', others are very good indeed, with deft shading used to produce wood, glass and metal effects for both rustic and futuristic worlds. Sprites are small yet detailed and the player sprites are like cartoon characters, and move very quickly and smoothly when running. Sound effects are old fashioned but fitting, with the twee music just irritating.

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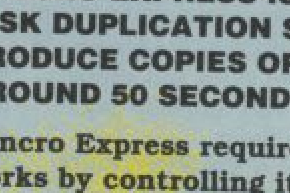
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SYNCHRO

Not just a load of old balls

E-MOTION

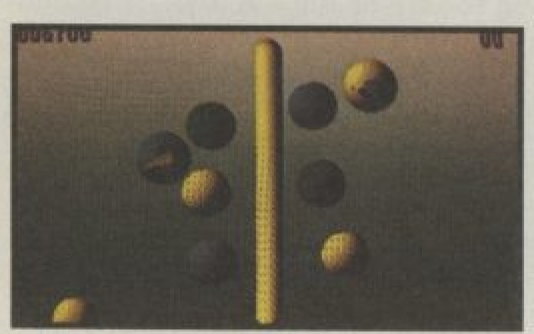
US GOLD

GAME	**E-MOTION**
PRODUCER	**US GOLD**
VERSIONS	
AMIGA	£19.99
ATARI ST	£19.99
C64	£9.99/£14.99
SPECTRUM	£9.99/£14.99
AMSTRAD CPC	£9.99/£14.99

Are you into living a relaxed, stress-free lifestyle, then we could have just the thing for you. US Gold have discovered a New Age and with it a new kind of software. It's all about easy living, we we're told. Stupidly, we believed them and started playing *E-Motion* after a very stressful day.

E-Motion is major weirdness.

Basically you control a spherical atom that has to make its way through 50 levels



A deceptively simple looking early level, the central barrier creates lots of problems. The best tactic is to rebound the balls off the barrier so that they go off-screen and reappear on the opposite side

filled with other spheres. The trick is to knock two spheres of the same colour together, thus disintegrating them. But what you don't realise until you start playing is that a) your ship has inertia, and b) the spheres you're banging around don't always behave the laws of psychics. If you are unfortunate to knock two different coloured spheres together they spawn another smaller sphere. While it is small it can be picked up, although after a short time the tiddler grows into an ordinary sphere — thus adding to your problems.

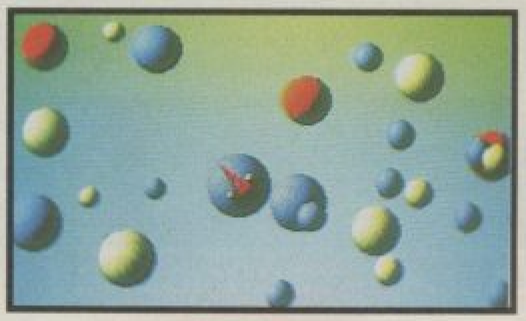
As time goes on the spheres start to vibrate. If they are left too long and aren't banged against another of the same colour, they explode. This has the effect of sapping energy from the bar at the top of screen.

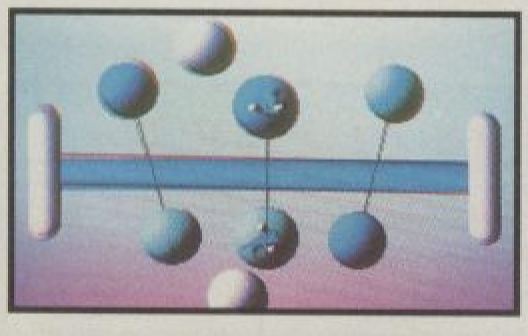
On some levels balls are connected to each other by pieces of elastic. As you can envisage, this creates even more havoc — especially when the balls on either ends of the elastic are a different colour.

Also along the way are bonus screens which invite you to collect certain colour balls from a screenful of them. An extra life can be earned at every 20,000 points.

The two-player game adds even more frustration. You're not only hindered by a person who has a different play strategy to yourself, but also by players who go for the same balls at the same time you do. All in all, if the programmers tried to frustrate you more, they couldn't! One of the toughest and addictive games to date.

Mark Caswell

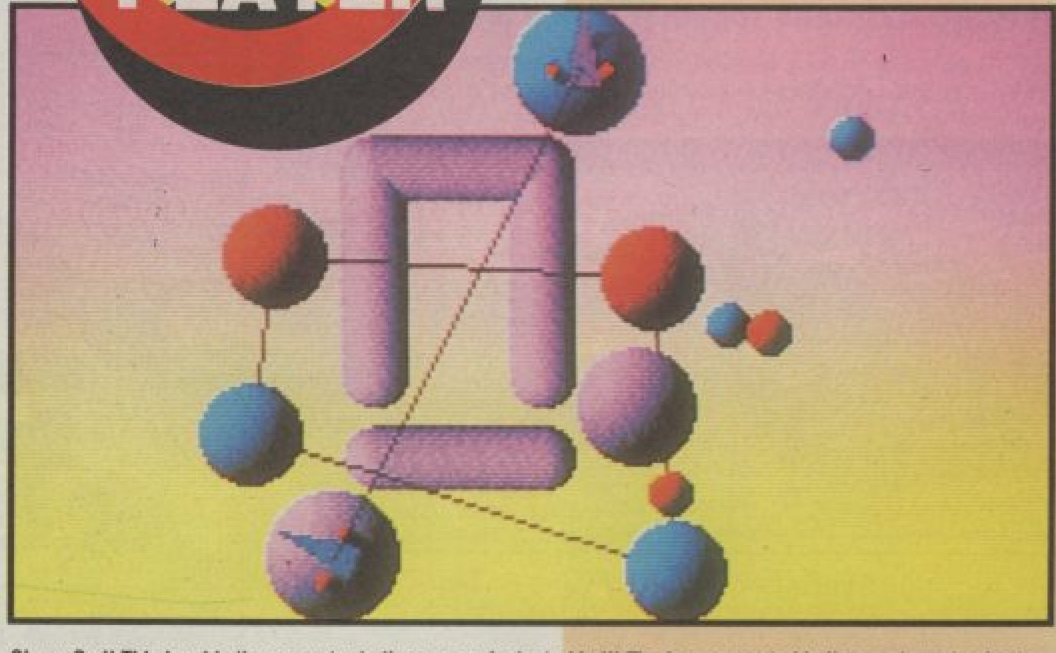




BANG THOSE BALLS TOGETHER

- Collect all small spheres as soon as they appear, leave them and all hell is let loose.
- When two players are joined try to move in the same direction.
- If it's points you want, then just go crazy. Zoom around the screen at terrific speeds. While banging loads of balls together, you'll also produce lots of small energy balls, these will compensate for those balls that explode. Your score will soon zoom up.

TGM STAR PLAYER



Oh my God! This level is the computer ball game equivalent of hell! The four connected balls are at great pains to leave the comfort of each other so it's very easy to accidently create balls of a third colour by uncontrolled collision

AMIGA 90%

Due to the simplistic game design, the graphics are passable, with no backdrops but well-drawn spheres. Sound, again, is purely functional, with a decent title tune. Both are as good as they need to be, any better presentation would probably obscure the immensely playable game.

ATARI ST 90%

Probably a touch easier than the Amiga version, it still contains all the addictive, graphical and sonic qualities.

C64 80%

It's a pity that the spheres (which are now blobs) aren't as well defined on the C64. The gameplay, too, is not quite up to scratch. The action is a lot slower, with delayed responses when reacting to ball movements. The main ship is also badly drawn, with it often proving impossible to know which way you are pointing. The game's still there, though not the same as the one in the 16-bit versions.

Get a tiger in your computer

BLACK TIGER

US GOLD

GAME **BLACK TIGER**	
PRODUCER **US GOLD**	
VERSIONS	
AMIGA	£19.99
ATARI ST	£19.99
C64	£9.99/£14.99
SPECTRUM	£9.99/£14.99
AMSTRAD CPC	£9.99/£14.99



US Gold follow their winning trio of Forgotten Worlds, Strider and Ghouls 'N' Ghosts with yet another great coin-op conversion, this time with Mr B Tiger and his spider-on-a-piece-of-elastic... er, his extendable mace

Then it happened, somebody thought of dragons. One day, a menacing darkness extended over the land and from the east came three minacious dragons spreading not only their expansive wings, but also evil and tyrannical reign, over the land.

Out of the wastelands came a hero fighting under the name of Black Tiger. His business: freelance trouble shooting. Anyone makes trouble, he shoots (or slashes) them. Called Tiger to his friends (he doesn't have many of them, though; and those that are don't stay alive long enough to utter the word), the scarred warrior must complete six levels of dank caves and dark dungeons, killing dragons, trolls and vampire bats, before encountering the three despicable dragons.

To slash your way past the numerous skeletons, man-eating plants and other monstrosities you wield an extendable mace and carry a clutch of throwing daggers. These may keep you going for a while, but soon the action will hot up and you'll be hungry for more powerful stuff. As you progress along the levels you'll see precious coins glinting in the wilderness (some drop out of pots, too!). Obtain as many of these as is super-humanly possible, for later in the level you'll come upon a little grey-haired man who'll invite you to shop within his store.

In the old man's humble abode, you can purchase armour to protect your frail body, a more powerful mace, keys and magic potions. You'll need all the help you can get because at the end of each of the six levels you encounter the ubiquitous big and bad guy. Sounds familiar...?

Mark Caswell

TIGER TIPS

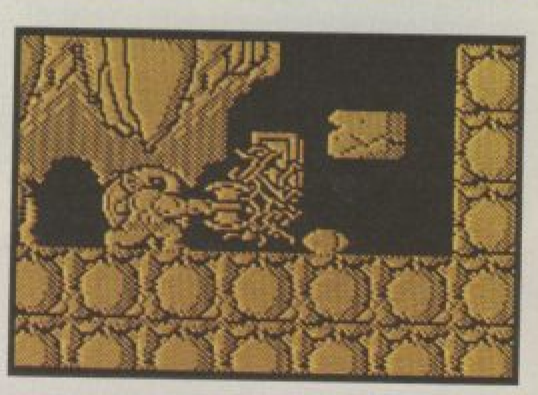
- Collect all coins as soon as they appear.
- When grey-bearded merchants walk onto the scene touch them. (Kinky, eh?) Some give money, others give advice whilst the most useful allow you to buy goods.
- Use stone pillars to move from platform to platform.

ATARI ST 84%

The arcade version of Black Tiger has little over the ST one. The graphics are still ornate, with the ST managing to convey the arcade look with no trouble at all. Sound, on the other hand, doesn't set the arcade atmosphere, although the gameplay reigns supreme. If you liked the coin-op, you can't complain about the ST version.

SPECTRUM 80%

Although monochromatic, the Speccy version is as well-defined as the ST game. Sound effects are the best you'll get, though it would have been nice to have a pounding tune playing throughout on the 128K. Still, for a tenner, you can't complain nowadays.





Come with me as we enter the...

FOURTH DI

Here's something of a first: it's a software album! Four brand new games all in one pack, all of 'em great! Warren Lapworth checks out the Commodore 64 selection, coming from top programming teams Sensible Software, Graftgold, Apex Computer Productions and li'l Martin Sneap.

AND FOR THE SPECTRUM...

Fourth Dimension is also being released on the Speccy — though it's only Head The Ball which features on both Speccy and C64 packs. The three original titles for Spectrum owners are: Klimax — a futuristic arcade adventure, Supercup — a multi-directional scrolling soccer sim, and Kraal — a shoot 'em up thing with you playing a half-human half-alien hybrid. Update next issue.

MISSION IMPOSSIBUBBLE

You are a giant bubble (what do you mean, you've never noticed?), and must explore six mazes to find the baby bubbles hidden within them. Teleport devices connect parts of maze, patrolled by bad bubbles which are burst by spitting *smaller* bubbles at them(!). Segments of scroll have to be collected — they form a spell that will release babies from their magical paralysis.

The mazes are pleasantly drawn in isometric 3-D and, although lacking variety, the sprites are drawn in cartoon fashion. This suits the overall jolly nature of the game — even if the main sprite looks vicious! The maze format has been done infinite times but *Mission Impossibubble*'s fun luck and finely-tuned difficulty level show it isn't dead; you get a little further each time, ensuring you play again.

Machine rating: 77%



INSECTS IN SPACE

Disaster! Calamity! The Earth has been invaded by a swarm of giant insects! A valley in the Rhineland is the only place they haven't overrun. The babies there are on a diet of special grape juice which acts as an antidote to the insects' poison. But even they can't last much longer.

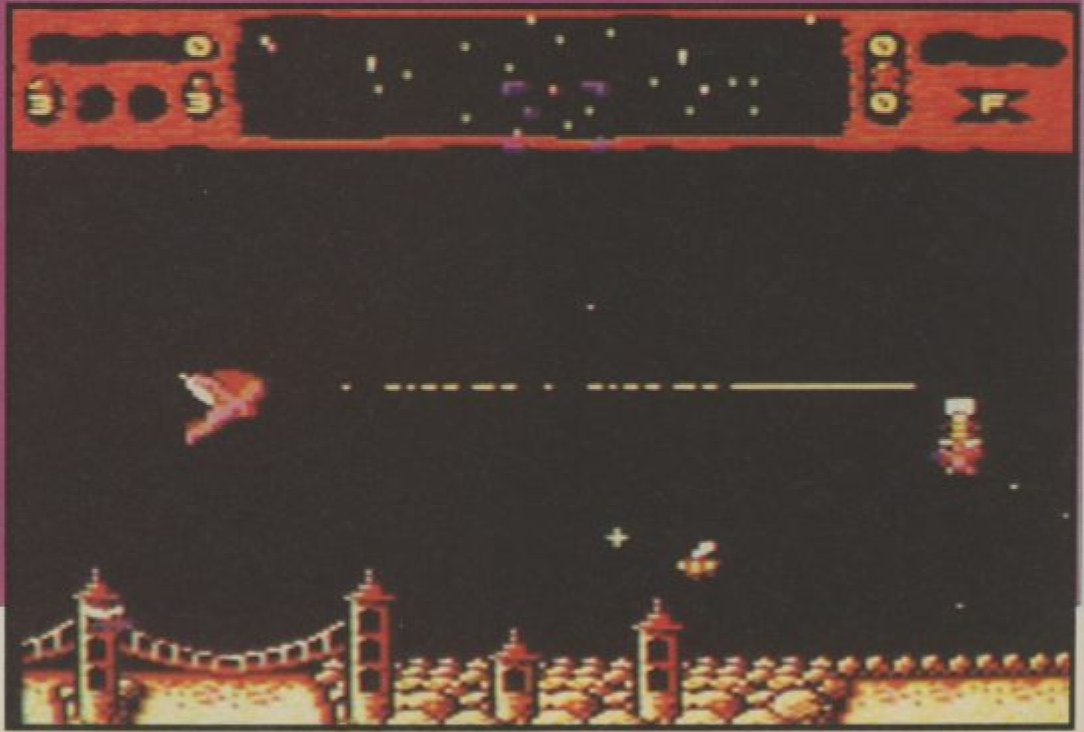
Enter Saint Helen, a big-breasted space angel with laser eyes. She has to stop the insects snatching the babies from the horizontally-scrolling dual-gravity valley (babies can fall down *and* up!) and blast bees, flies, butterflies and Bad Trips (acid faces you *don't* want to see).

Helen can also conjure up dust clouds, which transport her to the nearest baby in distress or hide any she carries in hyperspace, which can then award her a baby drone, shield, bomb, extra life or skip some levels.

As a *Defender*-style game, background graphics are sparse —a starfield and plain ground features — but sprites are carefully designed and well animated. Sound effects are old fashioned but the unusual insectoid title music is brilliant.

Despite the unusual scenario and risque main sprite, game design is ordinary for the freaky Sensible Software. This is no great criticism because *Insects In Space* plays very well — a straightforward game that's easy to get into yet rapidly becomes addictive. The best of the bunch.

Machine rating: 86%



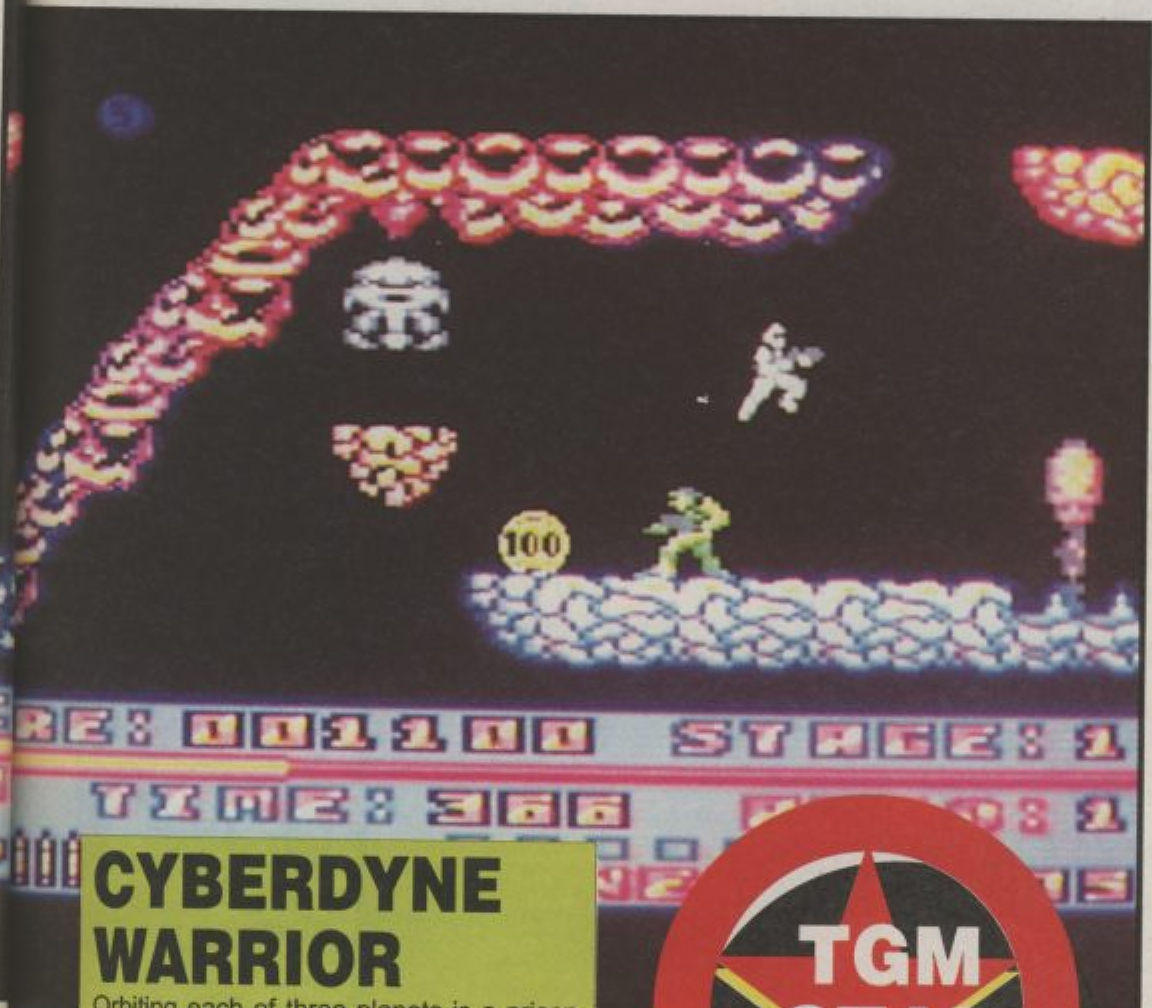
…NENSION

HEWSON

GAME	**FOURTH DIMENSION**
PRODUCER	**HEWSON**
VERSIONS	
C64	£12.99/£17.99
SPECTRUM	£12.99/£17.99

C64 92%

Obviously the quality of graphics and sound vary from game to game, but it's noteworthy that *Insects In Space* and *Cyberdyne Warrior* are best in those areas and are also the most playable. Just those games would make *Fourth Dimension* worthwhile but with two others it's a C64 must-buy.



CYBERDYNE WARRIOR

Orbiting each of three planets is a prison satellite. Rogue robots have escaped from the prisons but the teleporters they've used have activated their self-destruct mechanisms. The last Cyberdyne Warrior has to find the robots and teleport them back before they explode and damage the planets. As the planets are filled with various horrible creatures, it's hard to see what the concern is, but when destroyed they drop cash which the Warrior can collect for use at the 'between-robot' shop. Here, quicker, more powerful weaponry can be purchased as well as ammo and energy.

The main sprite is small yet highly detailed and well animated, and backgrounds are colourful and beautifully shaded. Music is mean and moody and effects energetic.

From the creators of *Retrograde*, Apex Computer Productions, comes a game similar to an extended version of the bunker stages from that Thalamus game. Although it's essentially a shoot-'em-up, deft platform skills are necessary and there's a touch of strategy in how and when you spend money. Professional graphics and sound enhance the sometimes infuriating but always playable levels; a great future experience.

Machine rating: 79%

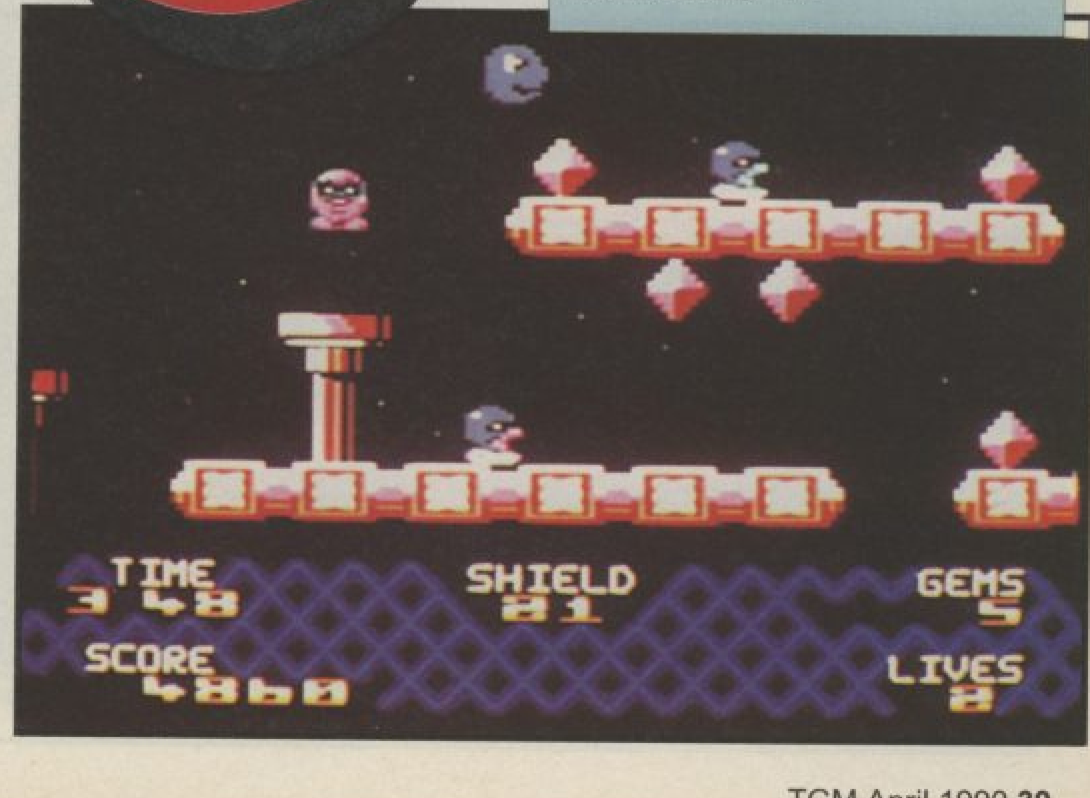
TGM STAR PLAYER

HEAD THE BALL

The hero is a bouncing head, called,Head. The villain is Gobba, leader of the Globoid Hell's Angels, who've kidnapped Head's girlfriend. Head bounces through flick screens, using platforms, collecting diamonds to pay the ransom and using limited bullets, bombs and a shield to defend himself from the Globoids. He can enter shoot-'em-up sub-levels using special portals; extra weapons are awarded if all waves faced are destroyed.

Simple in appearance, sprites and background features are clear but lack detail. Sound effects are adequate but on the whole this is a very ordinary, outdated game. It was originally programmed for the Spectrum by Cybadyne and has been converted by Graftgold, although it's tricky to see why. *Head The Ball* is entertaining for a short time but a different Graftgold creation would've been preferable.

Machine rating: 74%



The wild blue yonder beckons...

SCRAMBLE SPIRITS

GAME **SCRAMBLE SPIRITS**	
PRODUCER **GRANDSLAM**	
VERSIONS	
AMIGA	£19.99
ATARI ST	£19.99
C 64	£9.99/14.99
AMSTRAD CPC	£9.99/£14.99
SPECTRUM	£9.99/14.99

GRANDSLAM

Based on the crusty old Sega coin-op, *Scramble Spirits* is a six-level, vertically-scrolling shoot-'em-up (similar to 1942).

Even though this is supposed to be the 21st century, you are sent out in a bog-standard propeller plane — so much for technology! The plane is armed with a spray-bullet gun and bombs. Plenty of alien technology is waiting for you, so be grateful the ammo is unlimited. On the other hand, the enemy attack with state-of-the-art technology: jet planes, tanks and gun turrets etc. As is the norm with games of this type, you can soon even the stakes by shooting down a few enemy bombers and picking up the odd extra weapon or plane.

Also available are outriders: small airplane drones that can be collected from the shattered remains of the huge helicopters which occasionally buzz around. They flank your craft (two can be held at one time) and depending on their height destroy either air or ground targets. If the alien scum get too close for comfort, holding down the fire button will send one of the outriders zooming off on a kamikaze mission.

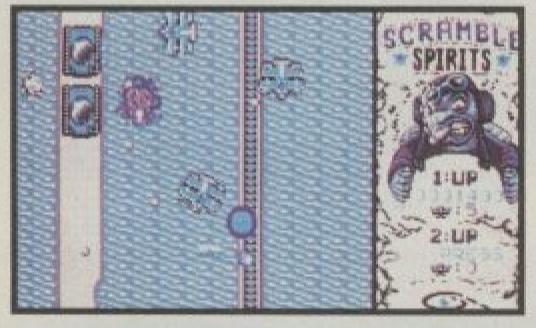
Occasionally you'll enter a bonus screen. Here your oversized character sprite has to destroy numerous enemy aircraft as they rush down the screen. A percentage rating is allocated depending on the amount of destruction you cause.

Once you have battled your way to the end of a level a guardian is faced. This can be either land-based or airborne, but whichever you encounter, it is sure to put up a fight. Earth is depending on you, don't let us down.

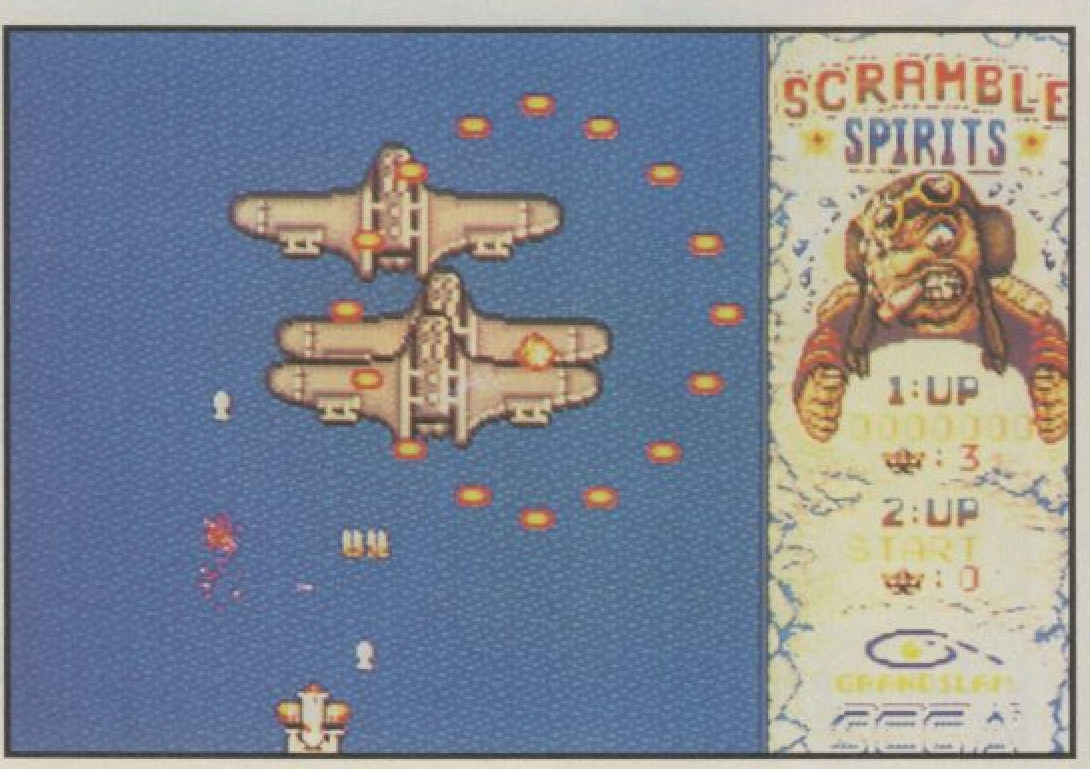
Mark Caswell

AMIGA 75%

Graphically, *Scramble Spirits* is rather good. Plenty of colour has been used on the wide variety of enemy craft. Sound can be toggled between an initially pleasant, but ultimately annoying, tune and spot FX. The two-player option is a good idea, but, like *Silkworm*, can become annoying if a friend uses up all the credits.







■ Flying high with Scramble Spirits. Destroy enough enemy fighter planes and your craft is joined by an outrider — kinda bolt-on weapon thingy.

SPECTRUM 70%

The monochromatic sprites are difficult to distinguish on the garish backdrops. Sound, though not listenable, is functional. Difficulty significantly increased for hardened Spectrum gamers.

ATARI ST 75%

Similar to the Amiga but with poorer sound.



GAME **SIDESHOW**	
PRODUCER **ACTIONWARE**	
VERSIONS	
AMIGA	£24.99
ATARI ST	£19.99

AMIGA 71%

A well-polished exterior does a good job at hiding a very hollow game. On just two disks, it soon becomes apparent why *Sideshow* can never have the content of the three-disked *Fiendish Freddy*. The main fault is that the booths are far too easy to complete. The presentation, although very good, with atmospheric sound effects and fun carnival tunes, is still not a patch on Mindscape's original extravaganza. An interesting option allows you to play with a lightgun, however, we've not got one so it'd be difficult to comment on this novel feature. However, I guess this would make the subgames even easier, thus further devaluing the longterm appeal of the product.

Take a peek at the...

SIDESHOW

ACTIONWARE

Roll up, roll up, ladies and gentlemen, for the latest 16-bit carnival extravaganza.

At the entrance to the fairground you are hassled by a persistent ticket salesmen. He offers you two types of ticket. The Adult ticket gives you entry to all eight booths. The Child ticket limits your play to five, whilst giving you more tokens (lives) and a greater staying power (you need food to keep your energy up). To complete the game you must play all eight booths, and beat them three times each, thus closing the money-grabbers down.

Balloons: Throw darts at balloons stuck to a board. Beneath each is a numbered tile. On popping a balloon it reveals a special pattern. Work out the pattern and you'll inflate your points.

Balls: Grab a gun and some ammo to shoot green balls as they pop out of milk pails. Occasionally you get the odd red ball, shoot one of these and your points will decrease so be careful.

Potpourri: A mixed collection of targets that must be hit within a time limit.

Strength: Shoot weights positioned at the base of posts. On contact, the weight sends a ringer up the post to strike the bell. Watch out for monkeys, as they tend to steal the bells.

Knives: Throw the aforementioned weapons at a revolving target.

Clockshoppe: Hit the pendulums on the clocks to forward time and send the cuckoos out of their resting place. Now blast their feathered faces.

Haunted Hill: Similar to potpourri but nasty creatures and strange haunted houses light up the screen. Blast the spooky horrors for progression to the last stage.

The Dunk Tank: Aim at the target to knock the unfortunate victim into the drink.

Success at each stage gains tokens. Continually use these to buy food for yourself. Typical fair food — popcorn, candy, hot dogs, soda — can be purchased at the food stands. But ensure you've enough credit left to play the booths! If your hunger meter reaches zero, you'll be thrown off the grounds.

Mark Caswell



■ Roll up! Roll up! All the fun of the fair and all that milarky. Take on the bowling alley in Sideshow — everyone a winna! Double yer money! Hit 'em for six and win a teddy to take home for the girlie!

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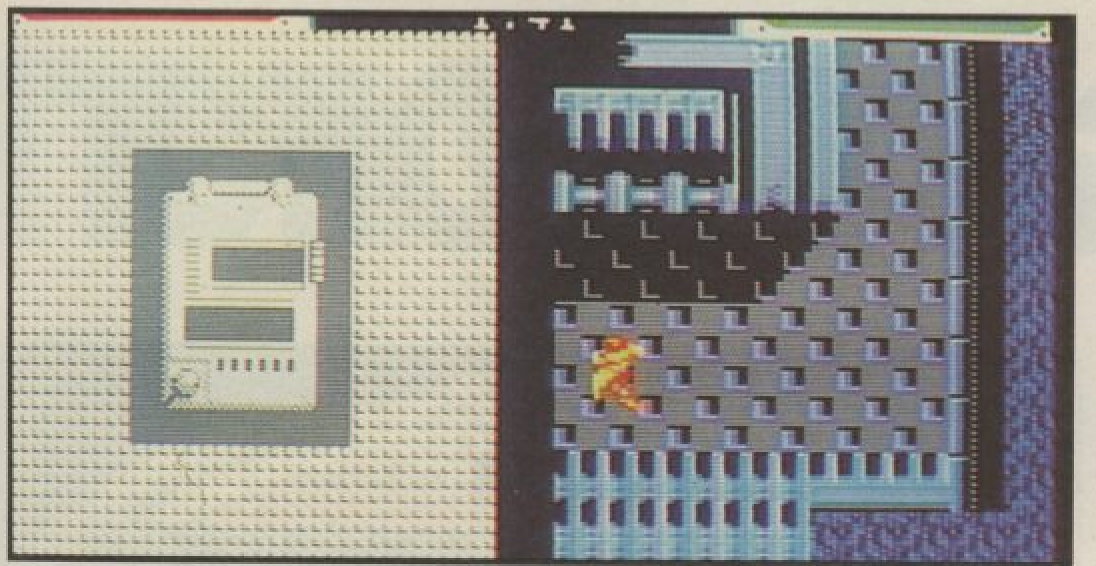
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PRODUCER **US GOLD**	
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ATARI ST 90%

US Gold claim that *Crackdown* is arcade perfect — and who'd argue when looking at the ST version, even the arcade intro scene has been included. The sprites are very detailed, especially the numerous backdrops. Sound is a mixture of pleasant tunes and arcade effects. So don't waste anymore dosh on the arcade version, this is the biz!

Psychotic bio-engineers wanted: apply to Dr K

CRACKDOWN

CAPCOM/US GOLD

If you thought you picked the short straw when you were christened Robin Candy or whatever, then be grateful you didn't get dubbed Andy Attacker or Ben Breaker — now *that* would be embarrassing. However, the duo are at the centre of a mission to infiltrate the castle of the manic bio-engineer Doctor K in the latest Sega coin-op conversion, *Crackdown.* Within his domain the doc has manufactured his own personal army of soldiers with which he hopes to dominate the world. On each of the 16 levels of his castle there are three large explosive devices. Set each of the explosives and get the hell outta there!

Like *Gauntlet*, the game is viewed from above, with the path to the exit a tortuous one. On entry you have three weapons: a machine gun, a rocket launcher and a supply of super (smart) bombs. Ammo is limited, but the ubiquitous chests hold more. Ammo needs to be continually replenished as the soldiers and droids never stop. In emergencies, fists and feet can be used, though it isn't advisable as the enemy are as well togged up with weapons as you started out with.

A small radar at the top of the screen displays your location, where the enemy are, and most importantly where you must plonk the explosives to activate them. Time is of the essence, especially when the first bomb has been planted — three minutes are allowed to place all the explosives and leg it. The further you go in the game, the tougher the action gets. Later puzzles include disappearing tiles and bridges, lava and a very 'shocking' section that has to be crossed with care.

Mark Caswell

TGM STAR PLAYER



■ Things are getting a little trickier now as player 1, low on ammo, kicks a baddy in the groin.



■ Player 1 is temporarily out of it but he'd better join soon to help out player 2 who's in it deep.

FROM ARCADE TO HOME COMPUTER

The heart of most arcade machines is a printed circuit board (PCB). On this mass of chips, resistors, capacitors etc your average game lurks. Usually, when a new game arrives, the manufacturers just whip out the old board and slap in the new one — no trouble. *Crackdown*, however, is a bit special because it is one of Sega's new System 24 machines — most of the game is loaded from a special hard disk drive inside the cabinet. The machine itself is 68000-based (like the Amiga and ST), with hardware-scrolling, sprite-scaling and digital stereo sound.

Most of the cabinet's weight comes from the special wide screen monitor, designed so that two players can share the screen at once.

The computer version, superbly converted by Arc Developments, created a few problems — mostly with the complex sprites. There are nine ways for the heroes to die, not to mention the movement, firing the little guns and scrolling the backgrounds. The geniuses have fitted around 3000 to 5000 frames of animation into the whole game. They proudly claim that the 16-bit versions are arcade perfect. Who are we to disagree?

No more lonely knights...

KNIGHTS OF TH

Different or just downright weird? US Gold describe *Knights* as a 'culture', which means that there must have been a bit of head-scratching as to what category the game fitted in. The convoluted background goes something like this.

Your people, the Orodrim, have taken residence in a gigantic skeleton, the remains of a strange serpent creature. Being a resourceful lot, the Orodrim carved a city within the ribcage of the beast. Everyone settled down and developed trading links with far flung lands. The beast's skull, about the size of your average mountain, houses a Tsimit cathedral (in which live the Keepers of the Tsimit) and an auditorium. Beneath that lot runs a maze of tunnels.

Now, being a good Orodrim chap, it's time to go out into the big wide ribcage to learn the Tsimit secrets. Seems that the beast's brain fossilised with time, forming strange crystals. Some contain great energy while the crystal eggs contain a horse-like creature called a Crystallion! Got there in the end, didn't I?

To win the game you must summon your Crystallion, thus qualifying yourself as a Knight of Crystallion, a leader of men and all-round nice guy. However, to do that you will have to solve the riddles and puzzles placed in your path, while keeping your family provided for while you're away.

The game consists of three logic puzzles, a pseudo-3-D platform game and an economic game. The mouse-controlled platform game is situated in the aforementioned maze of tunnels.

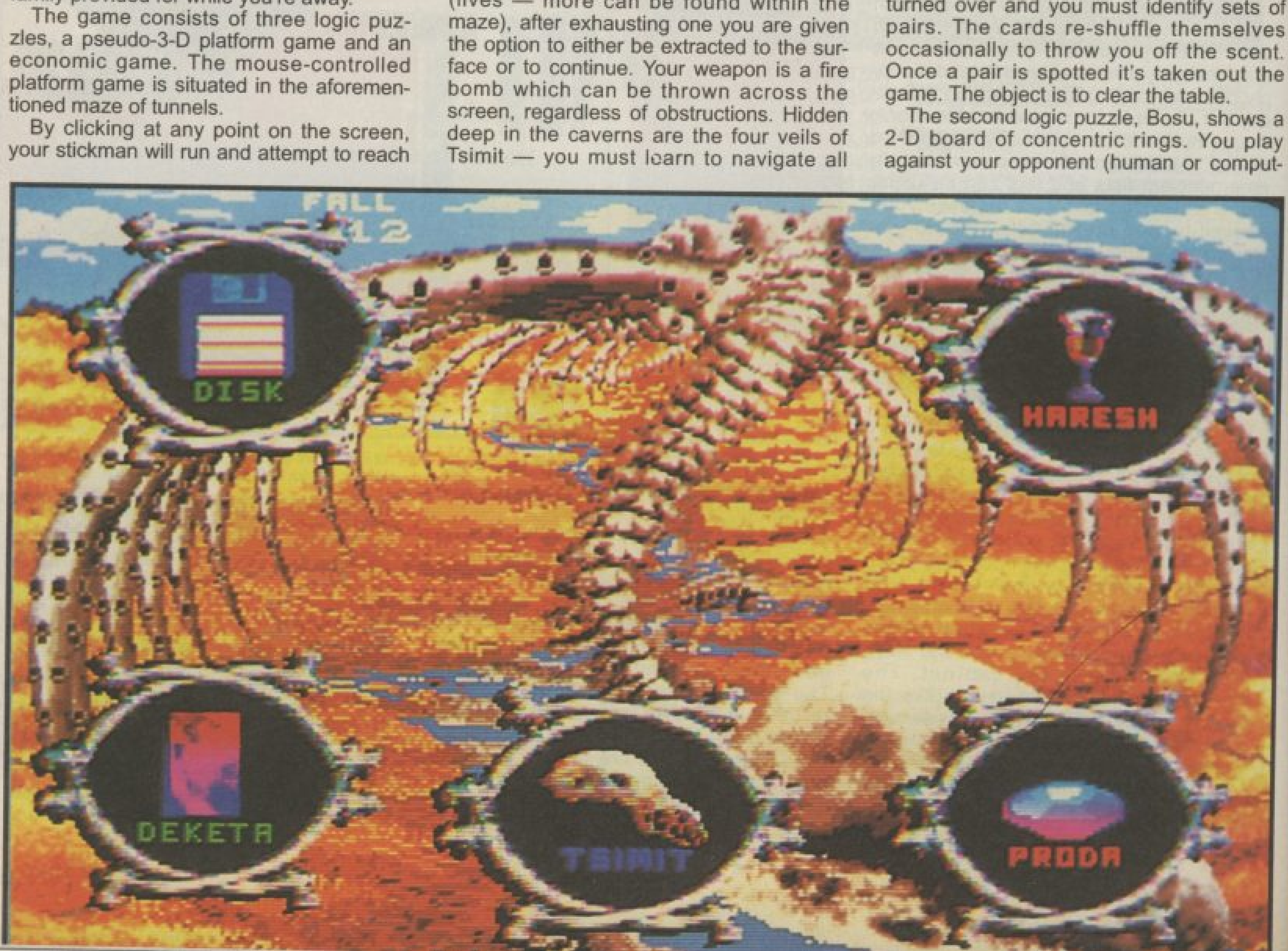
By clicking at any point on the screen, your stickman will run and attempt to reach that spot. Various monsters roam the caverns and paths so you are equipped with a protective suit and a weapon. The protective suit initially gives you three charges (lives — more can be found within the maze), after exhausting one you are given the option to either be extracted to the surface or to continue. Your weapon is a fire bomb which can be thrown across the screen, regardless of obstructions. Hidden deep in the caverns are the four veils of Tsimit — you must learn to navigate all these.



■ US Gold see *Knights Of The Crystallion* as one of the 'new age' of games which will lead the company into, and through, this new decade. We're likely to see further games of this ilk — specialist titles appearing on selected formats and all of them 'pushing forward the limits of entertainment'. *Knights* is an admirable start.

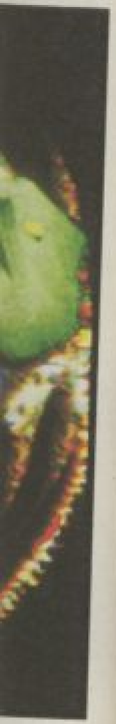
First of the logic puzzles, Deketa, is a simple 2-D card game. You are given a quick look at a deck of cards then they are turned over and you must identify sets of pairs. The cards re-shuffle themselves occasionally to throw you off the scent. Once a pair is spotted it's taken out the game. The object is to clear the table.

The second logic puzzle, Bosu, shows a 2-D board of concentric rings. You play against your opponent (human or comput-



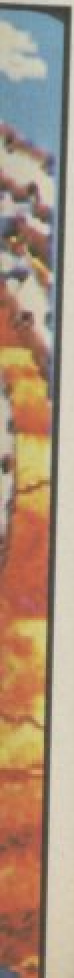
THE CRYSTALLION

US GOLD



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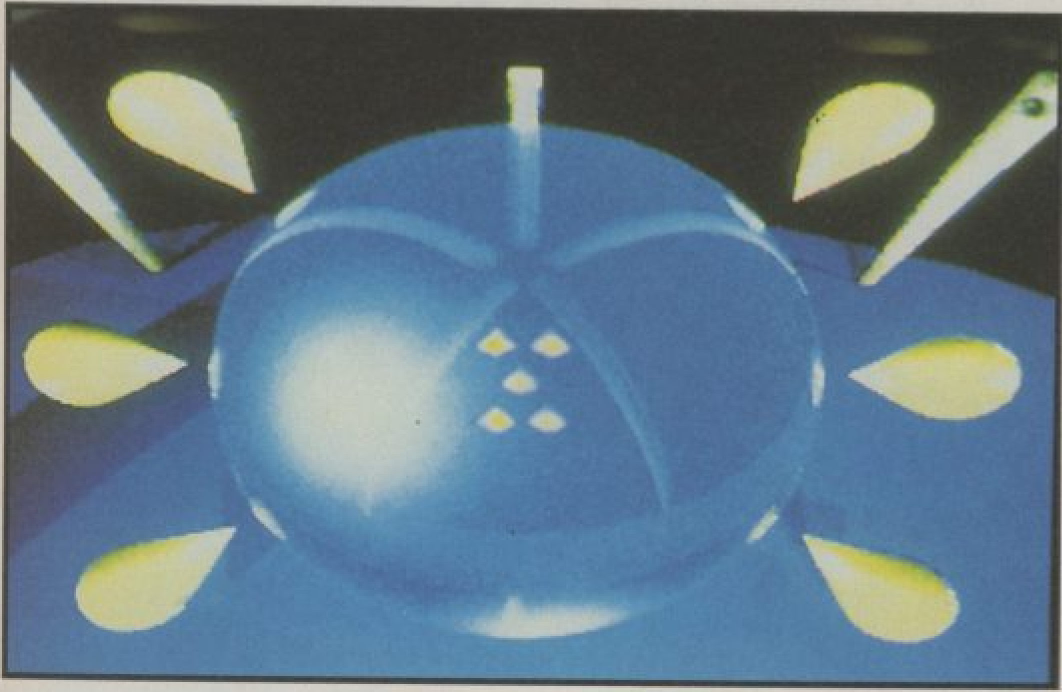
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er) placing your six stones onto the board. The rings are split by eight radiating lines that form intersections. The aim is to bracket as many intersections as possible. There is a handy on-line tutor which walks you through the complex scoring system.

The third logic puzzle, The Proda, is rather more practical as the results will charge your protective suit giving you more time in the maze. This is a 3-D game where you must align a batch of crystals in such a way as to produce a steady, yet high-yield-





■ A teardrop explodes? Well, it might. This is the chamber of the Crystallion — choose which of the six droplets hold the crystallic and sit back and wait...

ing, stream of energy. It must flow through the crystals hitting three prods which direct the energy to the top of the screen to a set of small squares. After a square is hit it changes colour. Once all the squares have changed you have one charge, then the whole lot are reset and the process begins again.

Finally, the economic game consists of trading your own produce with the merchants from internal and external markets. You will need to watch your competitors' prices and the quality of the goods that you buy. Better quality produce will give greater satisfaction to your family. This level is measured numerically. A level of 0.00 means your family want for nothing while a level over 1.00 indicates discomfort and starvation. Poverty equals death, children are the weakest which means your future workforce will produce less goods to sell as they have less energy. Sounds complicated, but it isn't.

Some levels have to be completed before you can successfully play any one of the others, but most can be played individually, allowing perfection at each stage of your conquest to become one of the Knights of Crystallion.

Paul Rigby

GAME **KNIGHTS OF CRYSTALLION**	
PRODUCER **US GOLD**	
VERSIONS	
AMIGA	£29.99
(with audio cassette)	

AMIGA **74%**

Knights of the Crystallion **is a very presentable game, utilising excellent graphic backdrops with atmospheric sound that includes superb digitised speech. However, the game does suffer from the perennial problem familiar with this particular form of game design. The many parts have difficulty hanging together so my impression was of playing a compilation of mini-games rather than taking part in a 'culture' (as US Gold put it). I found that, while Bosu and The Proda where quite addictive, the economic game is rather average and I quickly became bored with Deketa. Also, the platform, maze game lacks sufficient depth to be totally addictive. While *Knights* has selective highlights, the overall game is rather empty.**



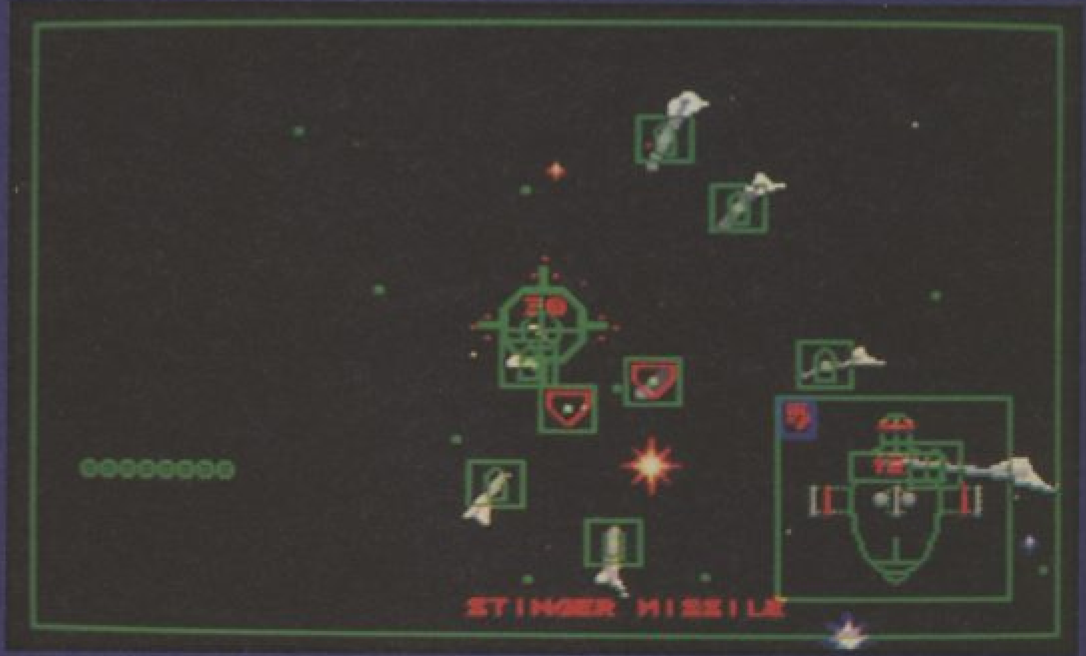
■ One of the many beautiful static screens which appear during the game. This is from the beginning where you enter ribcage city — home to the Orodrim. All static screens are displayed in the Amiga's HAM mode.

For many years mankind has suspected that there is life on other planets. Take a step forward to 2045 where the theory has been proven as three billion people are murdered by mysterious aliens. Nicknamed 'Roaches', the foreign bodies are thought to be planning a second attack on planet Earth.

However, the alien forces aren't that clever individually, each has a metal plate implanted in their brain which holds them under the power of their queen. Using telepathic powers she has the ability to create a 'group mind' or 'group intelligence' state. Obviously, when pooled together, the power of this large army is immense.

The governments of Earth aren't going to sit quiet and wait, though. They have grouped together to form the Fist-of-Earth Space Force. They have built a huge space station, Sol Base, as an operations base, and are currently looking for budding young pilots to carry out recce missions, weapons testing and, ultimately, fend off the onslaught of the alien forces.

39 missions, under the codename

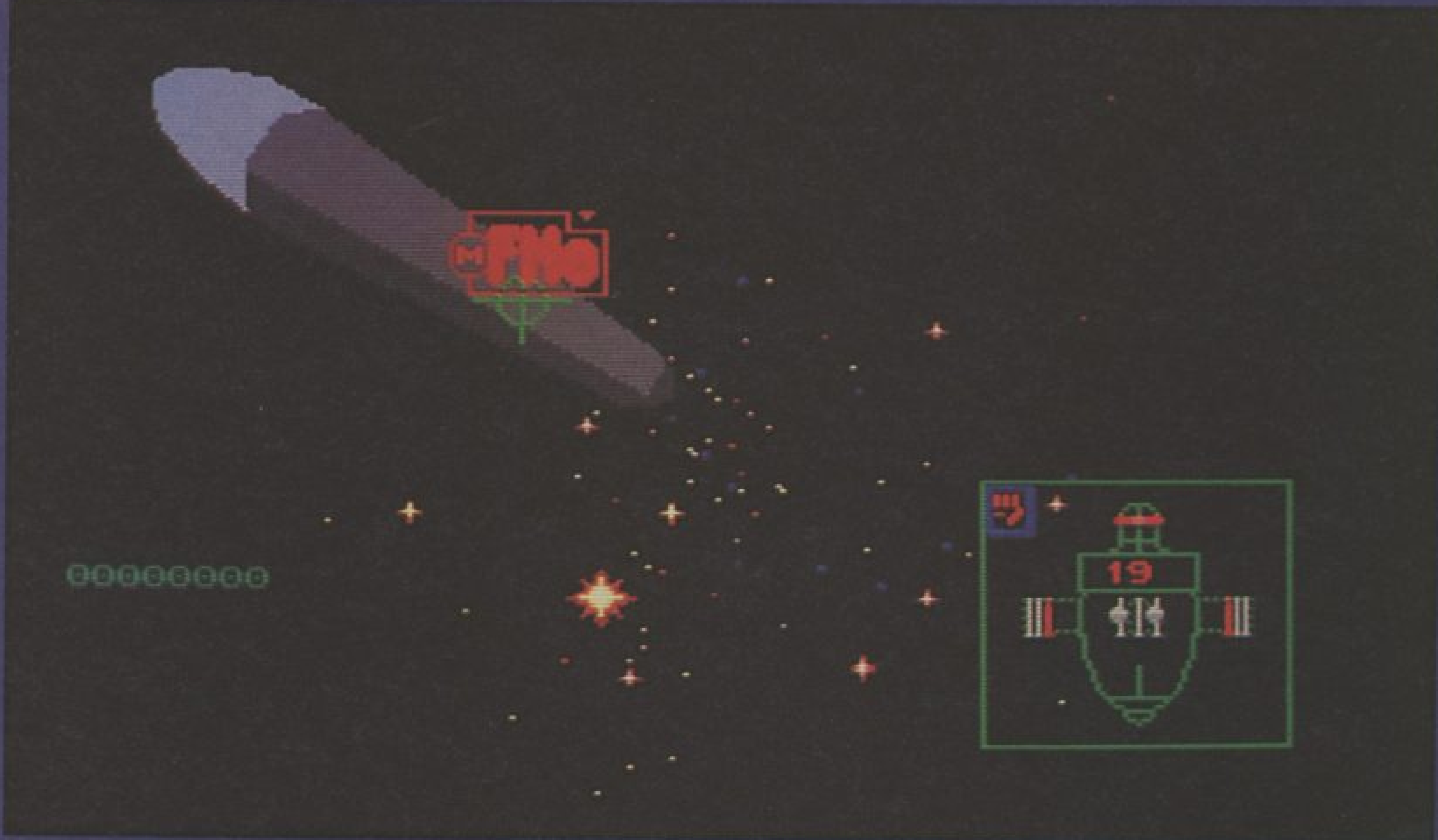


■ All hell breaks loose during one of the more demanding Warhead missions. So, in true pacifist style you let fly with missiles by the ton full. Looks like the receipient isn't going home. The HUD display also contains an inventory of your ship's weaponry, well it did until a few seconds ago.

Fancy some...

WARHE

■ As you progress through the missions in Warhead you stumble across the delightfully named Bezerker. It's not a good idea to make him angry considering one of his on-board weapons is reminiscent of those found on board a Vogon Construction ship.







TGM STAR PLAYER

EAD

TRICKS OF THE TRADE

- **When returning to base, lock your navigation computer onto one of the flashing blue lights, it'll help you to line up.**
- **Be careful when warping into unknown situations, you may find aliens, or something even nastier, waiting for you.**
- **If in doubt, launch a data-collecting probe towards an unknown object.**
- **When launching a pseudo-stellar missile, run like hell. These suckers obliterate everything (even you!) within a two mile radius.**



ACTIVISION

Operation Warhead, must be completed to totally defeat the outsiders. As one of the rookies, you are given a chance to gain fame and glory, and prevent the destruction of earth. Your first few missions will familiarise you with the FOE-57 attaMck ship, and as you progress you'll get closer to direct contact with the enemy.

At the start of each mission you are briefed. One day you could be testing the mass-driver cannons or x-ray lasers, the next day you may be up against the evil Roaches. If the mission is outside of the base, you can call up a solar or galactic map, plot your course, and engage the autopilot to transport you to the further outposts.

Can you master all the individual elements required to become a full member of the flying elite? Will you be strong enough to endure the day-to-day routine of a top space pilot? Your world needs you!

Mark Caswell



■ You've just accessed the Solar System map and locked the ship's flight path onto Solbase. With the mission complete, it's time to go home. Spin the map around using the yaw and pitch controls to show the game off.

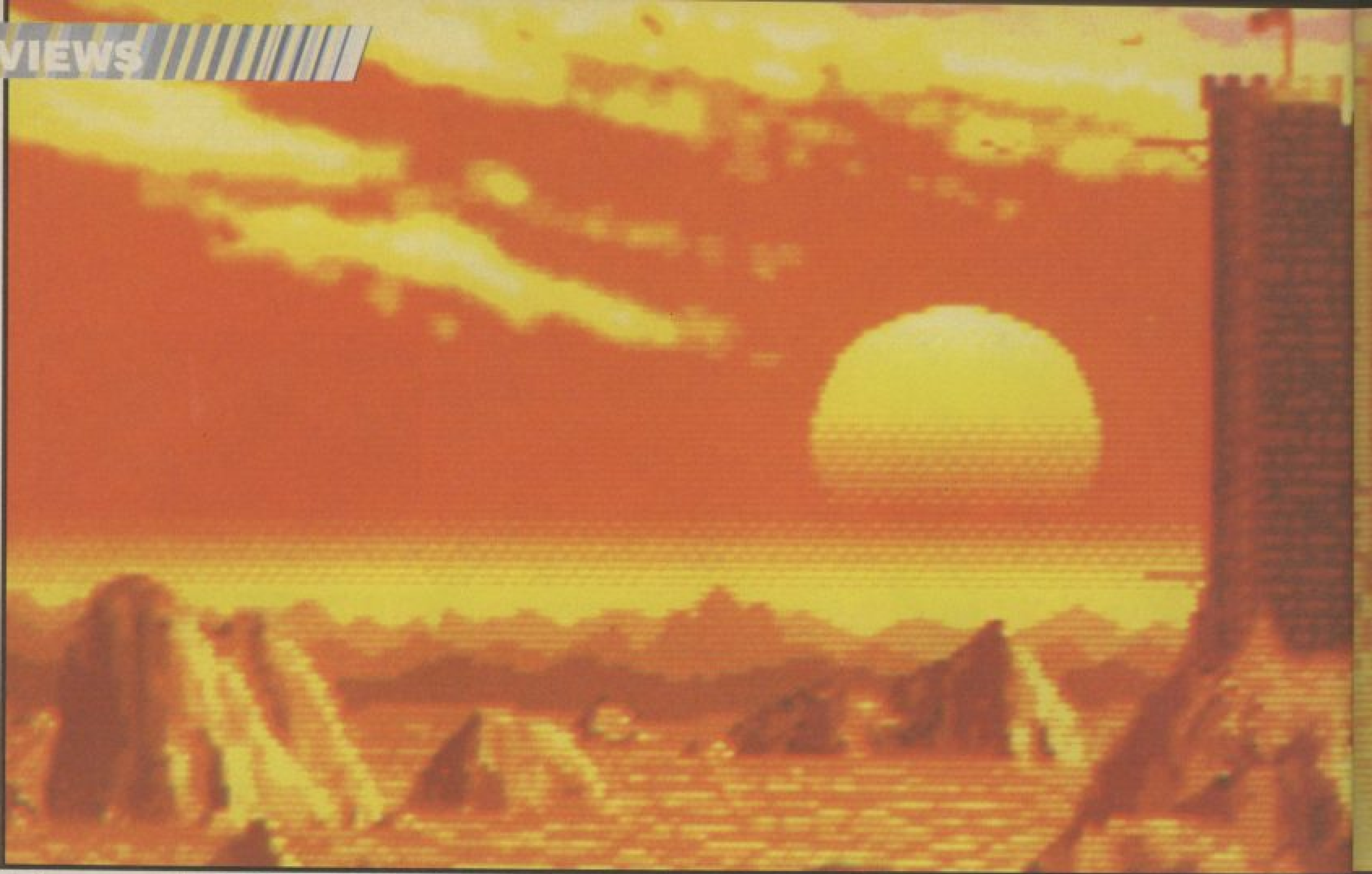
GAME **WARHEAD**	
PRODUCER **ACTIVISION**	
VERSIONS	
AMIGA	£24.99
ATARI ST	£24.99



AMIGA 90%

Leave that fire button alone! Just turn the lights off, sit back and let the intro roll. An intriguing plotline is illustrated with some nice graphics, and an absolutely superb, minimalist soundtrack which really gets the shivers running down your spine. Now you're into the role, read over the instructions because the game will take a bit of getting used to. At first glance the slightly garish stars and computer-generated green squares (which indicate speed) seem very odd. The fish-lens effect of the viewscreen makes them move in a very weird, warped manner. Docking with a spacestation which starts to bend around you is, at first, a tad disorientating. But pay attention, the blinking blue dots nearby are an imaginative — and a very useful guide to what flight path to follow. Such attention to detail runs through the game; the way your missiles fall away before igniting their engines, the sophisticated Head Up Displays and the excellent astronomic maps all help maintain the superb sense of atmosphere.

As you'd expect the polygon graphics are detailed and impressive — shown off to full effect on the superb info-screens generated when you hit an unknown object with a data-gathering probe. More surprising are a fair few conventionally drawn graphics. For example, when you start docking the view switches to a set-piece drawing of the space station with your tiny ship drifting in. When you're in the space station you get a nicely drawn view of the flight deck, which is scrolled up when you launch, complete with 'hell' scrawled on the opened doors. Sound is similarly impressive, with some nice spot FX for the weapons, the frequent messages from the computer and so on — the engine drone is a bit dull. All in all, the programmer has clearly adopted a bravely innovative approach to the graphic/sonic presentation which matches the original gameplay. This is an intriguing, compulsive and fun product which elevates the arcade space game to the level of a novella with some superbly imaginative missions!



The morning after an Indian...

DRAGON'S

Over the hills and far away there is a land called Anrea, and slap bang in the middle, a lump of rock called Dwarf Mountain.
Legend has it that at the top of Dwarf Mountain there lies the secret of immortality, hidden in the Throne Room of the Great Castle. You are one of three intrepid adventurers who desire this great power. The Great Lords who rule over Anrea order you and your fellow travellers to fight between yourselves to decide who gains entry to the castle.

First you must obtain three pieces of a talisman. Being a clever chap, though, you don't go on the mission yourself, you send out huge, scaly, reptillian beasts to scour the countryside for the missing link.

Up to three people can play, but absent friends can be replaced by the computer. Each of the three players — Bachim the Alchemist, Ouered the She-Vampire and Ametrin the Green Beast — has their own castle, one fully grown dragon and several eggs. To find and sit on the three parts of the talisman, you obviously have to send out as many dragons as quickly as possible, so breeding is essential.

The icons at the base of the display depict the vaguely human players, an egg timer (allowing acceleration of time), a save/load option and a quit option. On choosing your player, more icons appear.

The map icon displays the area surrounding Dwarf Mountain; a dragon's eye keeps an eye on the dragons; the vital egg-hatching icon allows breeding; and the library icon displays your finances. Then there's a spell-casting icon and a door icon to communicate with traders who try to sell you ingredients for your spells.

Incubation of up to four eggs at a time is carried out by clicking on the egg icon, placing your eggs in the very ornate incubator and turning on the boilers. Take care, the higher the heat the faster the dragon will hatch. This also uses up precious funds and a dragon that is not left to develop properly is weaker than a normal one.

A visit to the library will allow you to look at three books: your accounts book (stay in credit), the current affairs book (tells you what's happening where) and the spell book.

While looking for the parts of the talisman, your dragons may have to (inadvertently) rape and pillage a small village. (The quest for immortality is a ruthless one.) You can either send your dragons out aimlessly, or enter a training section where you control the beast in a vertically-scrolling

■ Wheel your dragon into here — it's the dragon check-up screen. Is he feeling a tad weak? Maybe he's hungry? By moving the pointer across areas of the dragon's red scaly body windows pop up illustrating what he is capable of.





GAME	DRAGON'S BREATH
PRODUCER	PALACE
VERSIONS	
AMIGA	£29.99
ATARI ST	£29.99

AMIGA **82%**

A true roleplaying game, it contains a very comprehensive manual — the icons make it easily accessible, though. Though static for the main planning screens, the arcade graphics are certainly up to scratch. The disk access can become a little annoying, especially when it involves lots of swapping. Aesthetically, the most impressive element of *Dragon's Breath* is the sound — creating the haunting atmosphere for a daunting game. Now if you'll excuse me, I have some eggs on the boil...

S BREATH

PALACE

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arcade-section (*Dragon Spirit*?).

And a word of advice: keep an eye on the current affairs book, there are sometimes jobs you can do that will rake in a bit of dosh. The more money you have, the more dragons can be bred, the more chance you have of finding the talisman and thus entering the castle and becoming immortal forever.

Mark Caswell

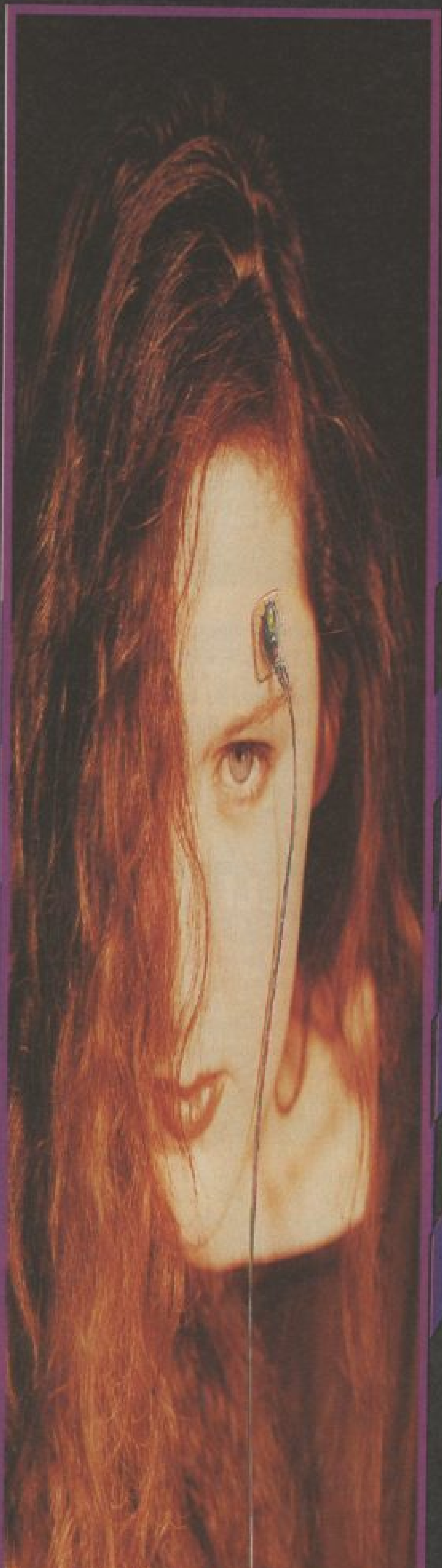
TRAVELLING TIPS

- Learn to cast spells as soon as possible. If playing the computer it will use them all the time.
- When the game starts, warm up the incubators. The sooner there are baby dragons around the better.
- Protect the villages under your care, they will often reward you for your help.

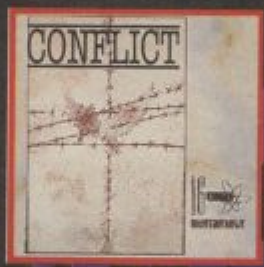


■ The map screen. Move the white outline shape to the area of the country you want to take over/destroy/rape/pillage — whatever.

CEREBRAL SOFTWARE



"As the disk loaded, I felt drawn into different reality, an alternative world where I assumed the identity of another"



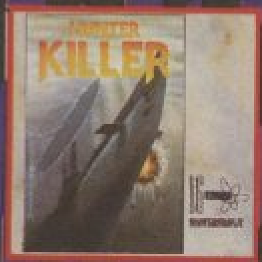


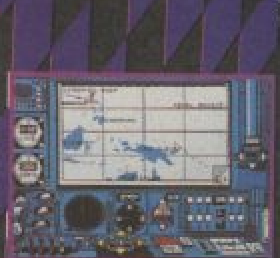
CONFLICT

The Middle East Political Simulation

IBM PC • COMING SOON - Amiga • Atari ST

The Middle East Today is as unstable and dangero as at any time since the Crusades. The superpow encourage their 'fighting cocks' and try out milit gadgets in the best of conditions. It is the potent cradle of World War III. CONFLICT puts you in world where military and economic forces comb to simulate the multiple pressures that a nation leader is under in a modern nation state. Your ai to force the collapse of all four neighbouri governments. A frightening and highly realis wargame.

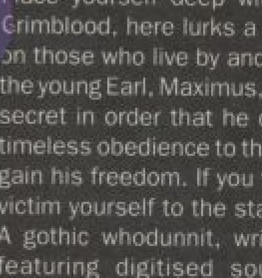


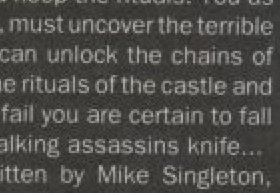


HUNTER KILLER

Amiga • Atari ST

Experience the reality of commanding an American WWII combat submarine in the South Pacific. Master the controls of your vessel, then embark on a series of missions - from 'search and destroy' sorties to detailed escort duties modelled on real WWII campaigns. With eleven different submarines, fourteen separate missions to attempt, at a range of difficulty levels as well as practise patrols that take place during the day or at night, HUNTER KILLER has a host of features that outclass any other submarine simulation.





GRIMBLOOD

Amiga • Atari ST

Place yourself deep within the walls of Castle Grimblood, here lurks a murderer, who is preying on those who live by and keep the rituals. You as the young Earl, Maximus, must uncover the terrible secret in order that he can unlock the chains of timeless obedience to the rituals of the castle and gain his freedom. If you fail you are certain to fall victim yourself to the stalking assassins knife... A gothic whodunnit, written by Mike Singleton, featuring digitised sound and graphics and promising a different game every load!

16 BLITZ

MASTERTRONIC

£4.9

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Screenshots may be taken from a different version.

SHORTS

AQUANAUT
Addictive ■ Amiga ■ £24.99

Originally reviewed: TGM027.
Commander Ric Flair is still after his man in the Amiga version of *Aquanaut*. Graphically and sonically this is virtually identical to the ST game, which was pretty poor. Jacques Cousteau fans may find something to interest them (be sure to wear your mask when playing!).
MC
Machine update: 55%

DR DOOM'S REVENGE
Empire ■ Amiga ■ £24.99

Doom, Marvel Comics' evil monarch of Latveria, is up to no good again. He's stolen a nuclear missile and is threatening to launch at New York if the US doesn't surrender and become a Latverian colony. Peter Parker and Steve Rogers, better known as Spider-Man and Captain America, come to the rescue. Both controlled by the player, beat-'em-up action against villains including Boomerang, Electro and the Hobgoblin is interspersed with cartoon frames.

The graphics potential of this licence hasn't been met. The frames are filled with malformed figures shaded with colours rather than black lines. Backgrounds are flat, sprites are simplistic and are as jerky in movement as is the horrendous scrolling. Sound effects are few and naff.

As most Marvel comics put the emphasis on fight sequences, a beat-'em-up section was the obvious choice for the main section. But, bar the occasional ill-formed dodge interlude, it's the *only* section. This wouldn't be a problem but it's dull and slow violence and though graphics change, gameplay doesn't. A Marvel comic is included and is unavailable elsewhere but, unless you live, breathe and eat Marvel, isn't enough to make this value for money.
WL
Machine rating: 51%



DR DOOM'S REVENGE
Empire ■ C64 ■ £9.99 cass, £14.99 disk

See Amiga review.
Thankfully, an improvement over the Amiga version. Backgrounds are shaded nicely and though sprite definition and animation is simple, they react and move quickly. Sound effects are few but suitably over-the-top and there's a great Game Over tune. With reasonably playability and the exclusive comic, it's a must for Marvel fans.

WL
Machine rating: 71%

AFTER THE WAR
Dinamic ■ Amiga ■ £19.99

See Atari ST review.
Apart from the lack of loading music, identical to the ST. Effects, sprites, backgrounds, gameplay. Rating...
WL
Machine rating: 71%

AFTER THE WAR
Dinamic ■ Atari ST ■ £19.99

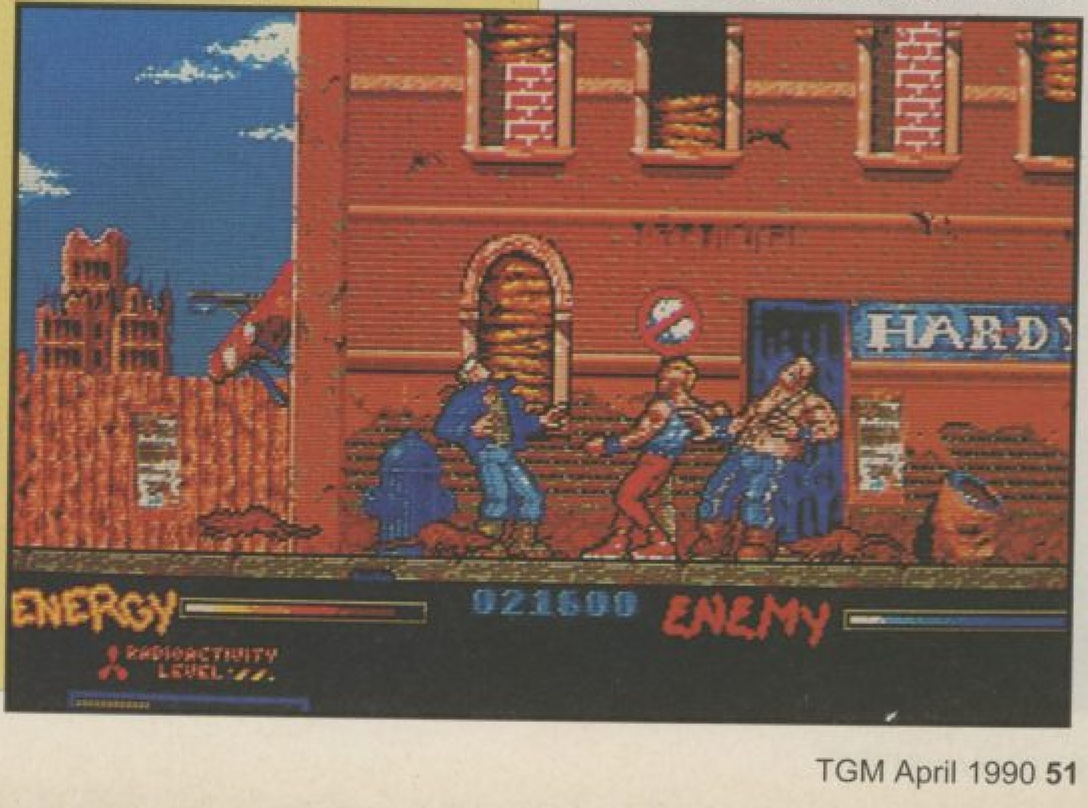
The time: 2019 AD. The place: Manhattan, USA, after a nuclear war. The man: Jonathan 'Jungle' Rogers. His objective is to reach the base of warped Professor McJerin, where he can find the means to escape to radiation-free colonies.

In load one, Jonathan's sent across three horizontally-scrolling stages, using punches and kicks to eliminate crazy thugs. Load two, Jonathan walks through the subway, attacked by two types of the Professor's robots but armed with a machine gun. Finally he reaches the base and the toughest section of all.

Backgrounds are unremarkable and scroll with noticeable judder. Sprites are a little short of colour and detail but are distinctive, cartoon-like and well animated. Sound effects are just a few grunts and groans but the sampled intro music, though repetitive, is very good. With so many beat-'em-ups around, one of average playability and similar gameplay is best left alone.
WL
Machine rating: 71%

FIGHTER BOMBER
Activision
■ Atari ST ■ £29.99

Originally reviewed: TGM024.
The anarchic 'jam' session heard on the title screen of the Amiga game is still here (so get those ear muffs out). Similar to the



Amiga in the graphics department, with the bugs still popping up. Even with the solitary, hollow spot effects, the atmosphere still keeps you in the seat for ages. Get it.
MC
Machine update: 89%

CONQUEROR
Rainbow Arts ■ PC ■ £24.99

Originally reviewed: TGM010.
See Atari ST review this issue.
Again, problems with tank/turret orientation due to ill-contrasting colours and shading. In CGA, the tank's an unsightly jumble of green and black pixels. In EGA, it's the same well-formed but slightly vague vehicle of the ST (although personally I found the PC tank's colour scheme more tasteful). The same is true of the landscape, less brash and more realistic in colouration. Perhaps too slow for some standard PC owners, those with faster machines will find fluid and speedy movement. Sound is wimpy bangs and booms but this doesn't detract from the game.
WL
Machine update: 80%

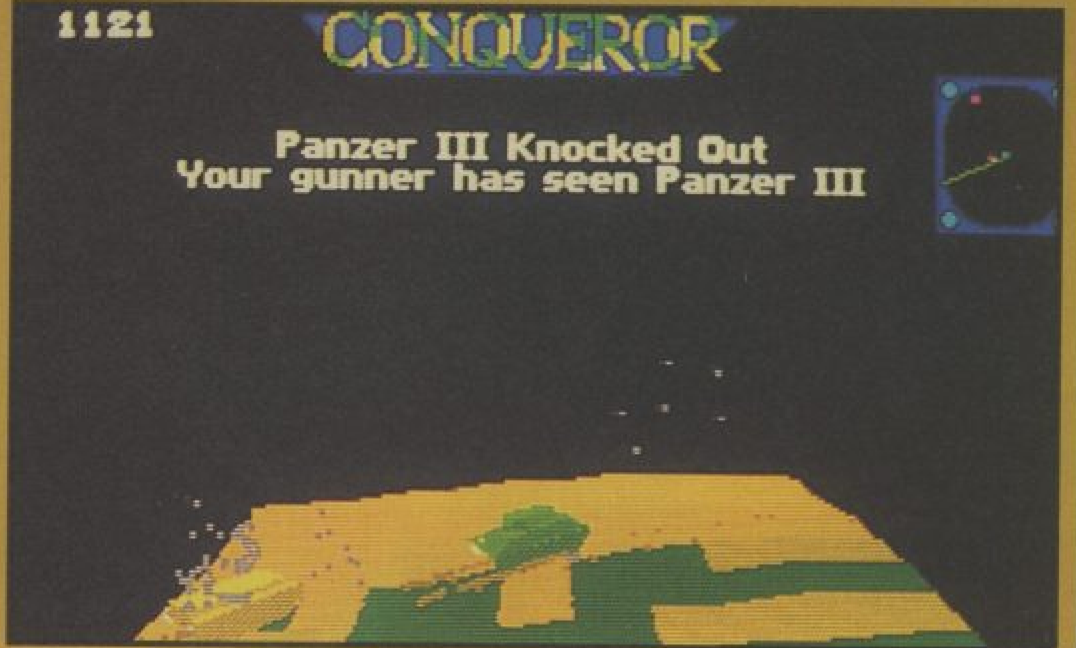
CONQUEROR
Rainbow Arts ■ Atari ST ■ £24.99

Originally reviewed: TGM010.
Remember *Zarch*, the amazing 3-D shoot-'em-up that wowed everyone when it appeared on the Archimedes? But then it was identically converted to ST and Amiga, under the moniker of Virus, proving the 32-bit RISC machine wasn't *that* fabulous. *Conqueror* was programmer Jonathan Griffiths' follow-up but it's taken its time in the conversion down to 16-bits.

It's a strategy action game setting rival tank forces against one another. There are four types of tank, differing in speed, firepower and cost, and the player has to destroy enemies to accumulate money to buy more of them. Tanks can be manually controlled or sent to locations at a specified speed using a map screen.

Landscape movement is a little jerky but the 3-D effect is still impressive, although some constrasting colours emphasise the patchwork quilt scenery construction. Ironically, tank shading isn't contrasting enough — at some angles it can be difficult to see where a turret's pointing.

Conqueror's big fault is its awkward controls; nine keys or four keys plus mouse for turret aiming/firing. It's best for a friend to be at the mouse and stick to the steering yourself, but the solo gamesplayer's in for a testing time. The strategy elements are nothing complex but increase lasting interest. 18 months on from its first appearance, *Conqueror* is a relatively ordinary release but still worthy of purchase.
WL
Machine update: 80%

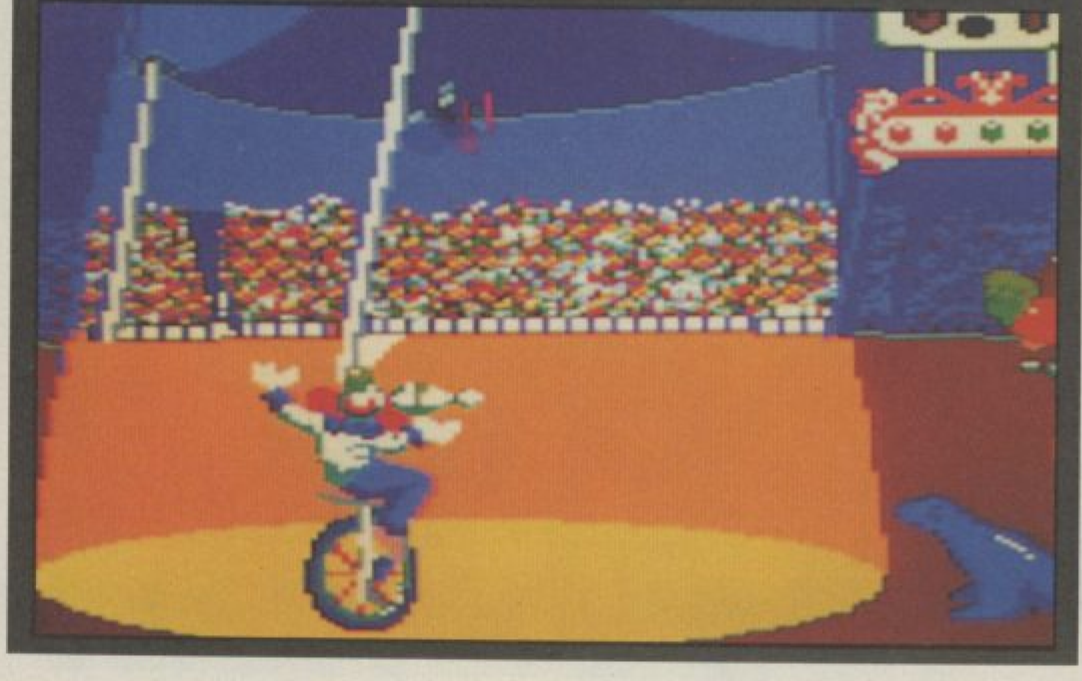


FIGHTER BOMBER
Activision ■ Amiga ■ £29.99

Originally reviewed: TGM024.
Slowly, slowly up to 30000 feet, lock on, and hit the trigger to let loose a Sidewinder... Amiga *Fighter Bomber* is great — although it may be a bit too easy for the Biggleses of this world. However, for the rest of us 'normal' people, it's just right. Graphically, Amiga *Bomber* is as good as the VGA PC version, though there are several bugs that appear when you least expect them (we did see a *finished* version). Regardless of those, *Fighter Bomber* is a great introduction to the world of flight sims. Experienced flyers and first-timers alike should have this in their collection (if only for the mad 'jam' session on the title screen).
MC
Machine update: 89%

FIENDISH FREDDY'S BIG TOP O' FUN
Mindscape ■ Amstrad CPC ■
£9.99 cass, £14.99 disk

Originally reviewed: TGM022
Surprisingly good, considering this jolly game's 16-bit cartoon origins. Although a little blocky and lacking in detail, graphics are big, colourful and amusingly if slowly animated. Some scenes are missing due to memory restrictions and disk/tape access is a bit of a bind, but music is lively. There're some minor bugs but they don't damage the highly entertaining gameplay.
WL
Machine rating: 79%



BEVERLY HILLS COP
Tynesoft ■ Amstrad CPC ■
£9.99 cass, £14.99

Originally reviewed: TGM028
The title screen is very well drawn but in the game itself Axel Foley terrible. Graphics are blocky and gaudily coloured, scrolling is slow and juddery, and animation is almost unheard of. Music is warbly, effects rough. A bad licence.
WL
Machine update: 40%

LOST DUTCHMAN MINE
Magnetic Images
■ Amiga ■ £29.95

Want a white beard, silly laugh and eat beans a lot? Then prospect at the Lost Dutchman mine. Pan and dig for gold, keep water and food levels topped up, and shoot rattlers, bandits and injuns. Eight special buildings in the local town of Goldfield help you on your way to fortune.

The little prospector sprite is quite cute

but simply animated. Backgrounds are bright but plain, scrolling's on the juddery side and the few sound effects are inappropriate. Joystick control is pernickity.

The ideas behind *Lost Dutchman Mine* aren't too bad but in practice it's slow, tedious and a yawn to look at. You begin with too few dollars to kit yourself out properly and then wander around the mountains waiting for something to happen. It has a little to offer to strategists and lacks action for anyone else.

WL

Machine rating: 54%

OVERLANDER
Elite ■ Amiga ■ £19.99

Originally reviewed: TGM010.

An excellent interlaced picture introduces the game. The backgrounds are attractively drawn but sprites drab and jerky. Road perspective and movement is good as it dips and turns but car movement doesn't match it so no sensation of movement is generated, hence gameplay lacks feel. Your average growling engine, popping gun and brief explosion form the soundtrack.

This car combat game has taken its time reaching the Amiga. And to put it briefly (albeit savagely), it shouldn't have bothered.

WL

Machine update: 68%

FIRE!
New Deal Productions ■ Amiga ■ £24.95

Fire, that's all you've got to do in this game. Fly around horizontally-scrolling levels blasting everything in sight and collecting occasional icons to gain fuel, shields and better weapons.

Backgrounds are plain but scroll in smooth five-layer parallax. Sprites are nice but unvaried and although there's a good, grim title tune, effects are just three or four artillery samples.

A very, *very* straightforward game, *Fire!* is very easy to get into but doesn't hold your attention for more than a few games. This partly down to the fact you've only got one life, so getting off the first level isn't as simple as it should be. Easily accessible, readily disposable.

WL

Machine rating: 46%

FRED
Ubi Soft ■ Atari ST■ £24.99

Once a noble knight, Fred was zapped to wimpy proportions by Ultimor, a dwarf magician jealous of his hunkiness. The knight was especially annoying because his girlfriend found his tiny proportions rather boring. So, sword and daggers at the ready, Fred sets out across horizontally-scrolling levels to find Ultimor, maiming dwarfs and collecting items along the way.

In a brilliant introductory sequence, the shrunken Fred is jeered at by his previous victims and a gnome shoots him with a catapult. The gnome plays a starring role in the game itself, pulling faces at Fred before firing stones at him. Definition varies, some dwarfs excellent but Fred and moody backgrounds are boring, although animation is good. Effects are a few silly samples.

The only thing *Fred* contributes to the many jog-along scrolling shoot/hack-'em-ups is short people with pointy ears. And believe me, after a few games you'll hate dwarfs, gnomes, leprechauns, Kylie Minogue... everyone under four feet. The control system is awkward, the dwarfs vicious, and your single life's energy deteriorates with alarming speed. There is *some* game there, if you persevere, and humour in the graphics, but *Fred* isn't value for money.

WL

Machine rating: 68%



THE KRISTAL
Addictive
£29.99

Originally reviewed: TGM019

For aeons, the Kristal of Konos was the stabilising force in the galaxy, maintaining peace and harmony. But then Malagar the Unworthy stole it away. His ship was caught in the Sea and the Kristal was lost, later to be found and hidden by the Lord of Light in a secret chamber.

Surprise surprise, you have to find the Kristal. Walking in and out as well as across the screen, planets are explored and space traversed in your search. Text is input to communicate with characters, sword fights battled and objects collected and utilised.

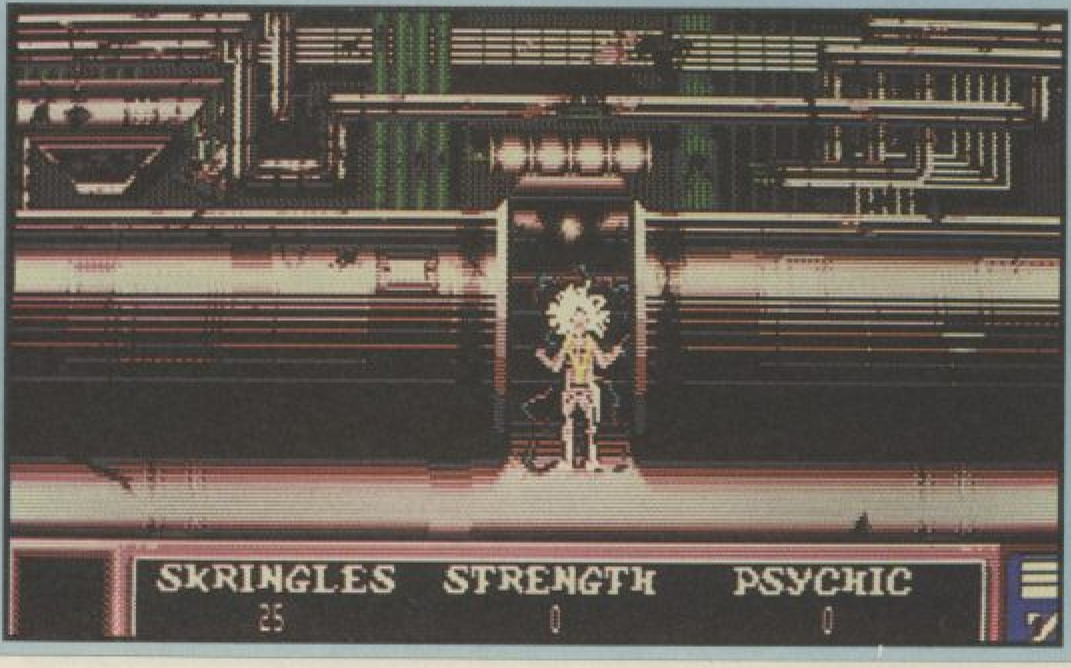
Surprisingly, considering the PC's feeble audio capabilities, the sampled Patrick Moore speech is intact from the ST version. It's distorted, true, and takes up a whole disk, but it sets the scene well. Sprites are pleasant and well animated, backgrounds are stage-like but space travel gives no effect of movement.

The parser is simple and can make information gathering a bit of a chore but otherwise *The Kristal* is excellent in execution. A huge and challenging game that truly is a graphic adventure, it's a product galactic explorers shouldn't miss.

WL

Machine update: 88%





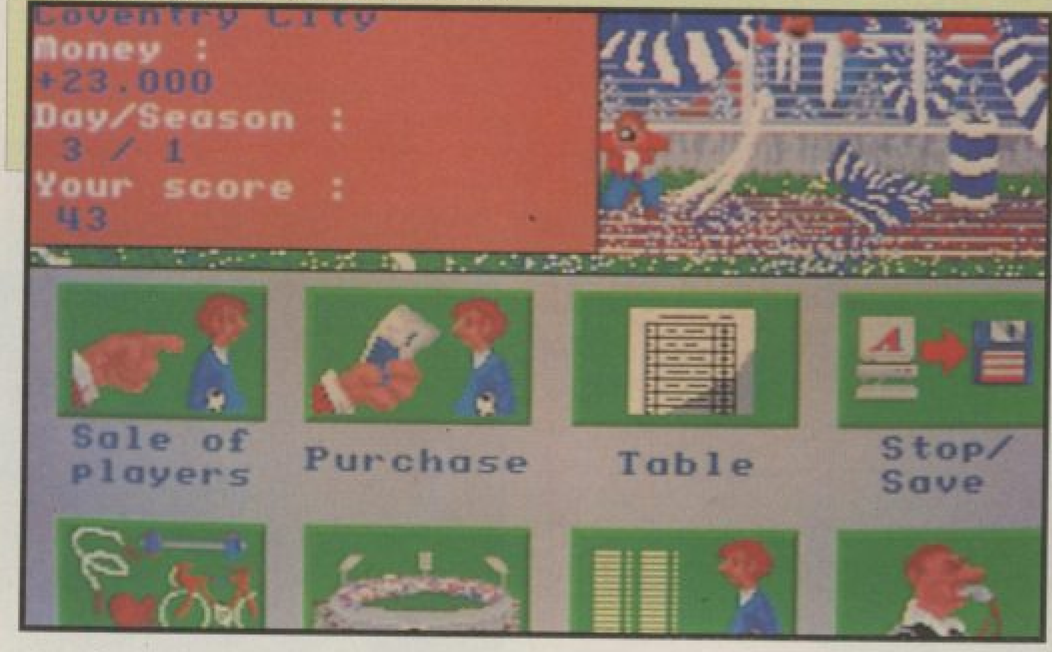
RAINBOW ISLANDS
Ocean ■ Atari ST ■ £19.99

Originally reviewed: TGM028.
The game kicks off with a very cutesy intro tune, and indeed continues with this jolly, bouncy theme throughout. Atari ST *Rainbow Islands*' graphical appeal is faultless, the cartoon sprites are a joy to watch. As dinosaurs Bub and Bob had enough trouble, but in human form the action is even more frenetic. A great translation.
MC
Machine update: 92%



SOCCER MANAGER PLUS
Starbyte ■ Amiga ■ £19.99

A foreign attempt to infiltrate a true British sport (FC Liverpool?). As usual you have to click through reams of text and options, but your task is simply to take your team to the top of Division One while gathering as much cash as possible. *Soccer Manager Plus* is rather good, especially the ability to skip through the generally boring match bits. Graphically the game is good, though the real action takes place in the numerous charts and leagues. Aficionados will no doubt love this.
MC
Machine rating: 78%



STRYX
Psyclapse ■ Amiga ■ £19.95

It was a robot and computer malfunction which started the techno-wars all those years ago. As a result, a committee imposed 'life-spans' on computers and robots and an electronic key was given to four committee members; if all four keys were activated simultaneously, all computer and robot systems would be irreversably shut down.

The robots now want 'life' are are stealing the keys. Their aim is to exterminate the human race. Stryx, a cyborg, has been assigned to repossess the keys from the five Dome Cities.

A simple yet impressive intro, supposedly a thousand kilobytes' worth, Stryx drives into a spacestation in a flying car then reads his mission from a VDU. In-game sprites are small but bright and well animated. Backgrounds are drab and old-fashioned but scrolling smooth.

With three sub-games to support the main section, Stryx is certainly good value for money. But none of the games — including the main one — really grab you. The game's difficulty level is obtrusive, even the smaller robots require more than one hit, and the control system requires fire button **and** joystick direction to use a weapon. Awkward.

Stryx antics are fun for a while but ultimately only those with perseverance will play long enough to defeat more than a handful of robots.
WL
Machine rating: 77%



RISK
Leisure Genius ■ Atari ST ■ £19.99

The *Risk* board game is brilliant, a must for all megalomaniacs, as is the recent computer version. The rules are the same. 1-6 players are presented with a map of the world. Six continents split into 42 countries must be fought over and won. There is an initial period where each player (denoted by a different colour) claims a country for themselves — after that, it's war. Each player takes it in turn to either attempt an attack on a neighbouring country, or move troops between adjacent countries that they own.

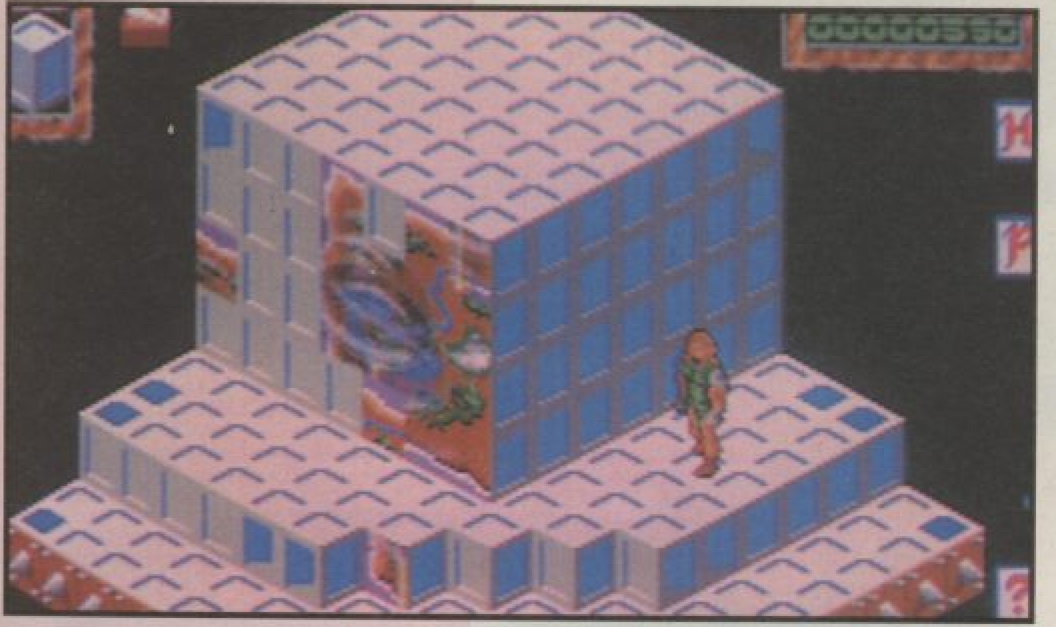
Battles take place using dice, the more armies the attacker has on a particular country, the more dice rolled (but the consequences of losing are very dire). At the end of each turn, if a country is taken a Risk card is awarded. When a set of three are collected they can be traded for reinforcements.

Like the board game, computer *Risk*'s appeal is the ability to challenge other people, all trying to dominate the world. Although the graphics are simplistic, it doesn't matter, the playability is certainly high. It's hard to convey the content of such a deep game in so few words, just buy it and see for yourself.
MC
Machine rating: 83%

RISK
Leisure Genius ■ PC ■ £24.99

See Atari ST review.
Both CGA and EGA versions appear in one package, and like the ST game the real appeal of this version is the ability to stomp over your friends and still buy them a drink afterwards. A great board game has been turned into a first rate computer program — again!
MC
Machine rating 83%





NEVER MIND

Psyclapse ■ Atari ST ■
£19.99

Originally reviewed: TGM027
This curious isometric puzzle game is very similar to the Amiga version. Functional sprites, structures and puzzle pieces create an unusual atmosphere which isn't matched by the ST's wimpy warbling sounds.
WL
Machine update: 70%

OPERATION THUNDERBOLT

Ocean ■ Atari ST ■ £19.99

Originally reviewed: TGM025.
Graphically, no difference between this and the Amiga version. However, it lacks in the sound department, without the great intro tune that kicked off the Amiga version so well. There is a poor translation of it though, with tinny ST sound. However, the clear speech is still intact. Playability's all still there too, with the same trigger-pulling action we've come to expect from any version of the *Operation* family.
MC
Machine update: 88%



ROTOR

Arcana ■ Archimedes ■
£19.99

See Amiga review.
Virtually identical to the Amiga — same graphics, including intermittent scrolling, same sound effects but no music. Same iffy gameplay. Not what you'd expect from a RISC machine.
WL
Machine rating: 60%



ROTOR

Arcana ■ Amiga ■ £19.99

Contrary to popular belief and statistics, leisure time and unemployment will decline in the future. Most people will suffer the low wages and poor conditions of mineral mines. The brave will join the Roto-Raiders in their Rotor vehicles — flying battle tanks(!!) — and attack the enemy.

Thrusting around caves, low-gravity constantly pulling the Rotor down, containers are shot and their contents grabbed by a tractor beam. The most valuable contents are the sun crystals, which are collected to complete the cave... but watch out for the enemy cannons.

Graphics are pretty simplistic, simulator backgrounds just grid networks and actual caves a little short on colour and with good but old-fashioned shading. Scrolling is intermittent — you can get pretty close to the edge of the screen before more scenery comes into view — which makes for some unnecessary awkward situations. There are few sprites but the Rotor itself is a pleasing if derived one. Moody tech music fails to interest and sparse sound effects are weak.

Following *Dr Plummet's House Of Flux* last issue, this is another variation on the *Gravitar/Thrust/Oids* them. Unfortunately, it's too little and too late to beat Microlllusions' release.
WL
Machine rating: 67%

TOOBIN'

Domark/Tengen
■ PC ■ £24.99

Originally reviewed: TGM026.
Yo! The tube dudes are back and they're still on their way to that party. PC *Toobin'* is graphically poor, with juddery scrolling and grainy sprites. The disappointing animation isn't too noticeable on a fast machine, but things soon get annoying on anything less than 8Mhz. It's a pity, but rad PC owners will have to look elsewhere for their kicks.
MC
Machine update: 55%



HARD DRIVIN'

Domark/Tengen ■ PC ■
£24.99

Originally reviewed: TGM026.
Despite some reservations about the polygon pedestrian pusher on the PC, *Hard Drivin'* has turned out a treat. Domark have kept a keen eye on the perspective and all the graphics have been accurately translated. Obviously, for games of this nature you require a fast machine, definitely over 8Mhz. With the right equipment, PC Hard Drivin' can provide more than a few days of entertainment. Worth a purchase.
MC
Machine update: 81%





JACK NICKLAUS' GREATEST 18 HOLES OF MAJOR CHAMPIONSHIP GOLF

Accolade ■ Amstrad CPC ■ £9.99 cass, £14.99 disk

Originally reviewed: TGM020

The murky use of colour is similar to that of the PC version but graphics are blockier, especially the badly drawn golfer sprite. Ball movement is slow and the screen takes 20 seconds-plus to redraw the course view. Sound is simple and tape users have to suffer cumbersome and slothful loading procedures.

WL

Machine update: 46%

TAKE 'EM OUT

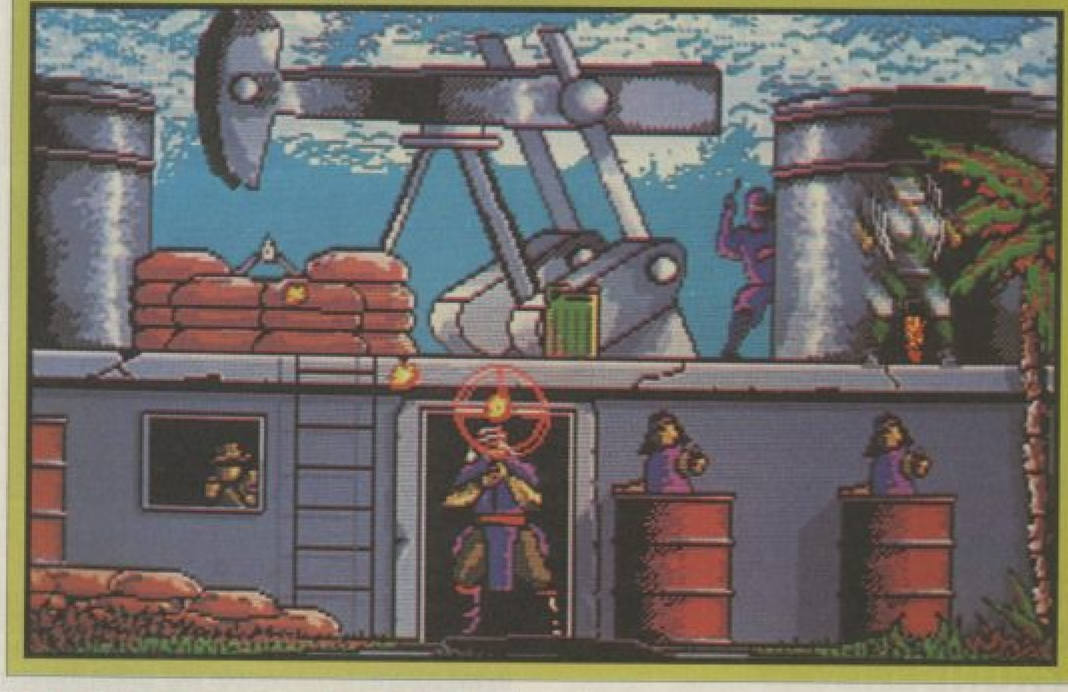
Artronic ■ Amiga ■ £19.99

Take 'Em Out is self-explanatory. Terrorists are rampaging through the city, it is your job as a member of an elite force to remove them from existence. But to prove your worth as a member of The Elite Forces you must go through weapons training. Starting at the rank of Cadet, you must score a certain amount of points shooting pop-up targets. Upon qualifying, choose two of the four weapons on offer: M16 assault rifle, pump action shotgun, bazooka and grenades. You are now ready for your mission. The resulting game continues in a similar vein to the practice session and is very close to the old Konami game *Cop-Out* and Virgin's superb *Action Force II*.

Although simple in construction, *Take 'Em Out* is annoyingly addictive. The music is a very good rendition of the old Peter Gunn TV series title tune. The difficult game is colourful and attractive, with terrorists popping up from the most unexpected places. Well worth the blood money.

MC

Machine rating: 80%



ASTATE

New Deal Productions ■ Atari ST ■ £19.95

Astate is based on the excursions of a pick axe-wielding archaeologist, and is basically a simple, icon-driven, graphic adventure. Backgrounds are hardly masterpieces — short of both detail and colour — with most pointers/objects quite acceptable. The soundtrack is a collection of irritating, repetitive little tunes and simple effects.

It's a bizarre graphic adventure, with the emphasis on graphics (text? what text?). While it could be called original, it's more intriguing to wonder what the hell was going on in the designer and programmer's minds than the game's puzzles. A lot of time is spent just going from one location to the next, looking and waiting for things to happen, and even then, are you *really* interested in digging?



WL

Machine rating: 58%

DYNAMITE DUX

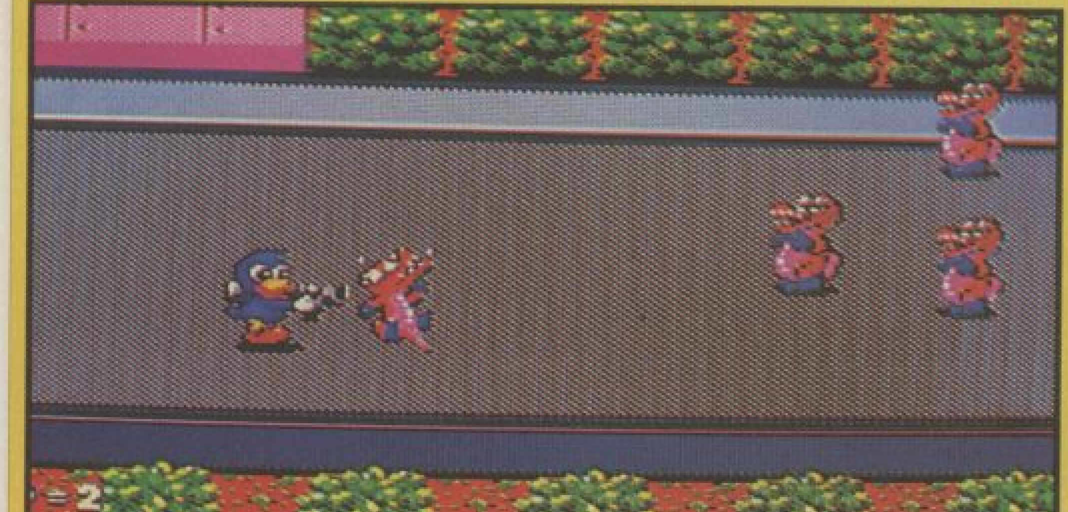
Mastertronic ■ Sega Master System ■ £24.95

Originally reviewed: TGM023.

The first thing that strikes you are the graphics; the colours are vibrant with intricately animated and very smooth sprites. As with the arcade original a wide range of strange creatures are present to make our quacking pals' life a misery. Sega *Dynamite Dux* is a must for all fans, and probably the best of all versions.

MC

Machine update: 85%



WILD STREETS

Titus ■ Amstrad CPC ■ £9.99 cass, £14.99 disk

Originally reviewed: TGM028.

Presentation is excellent, with attractively-drawn full-screen title pictures (a feat I've never seen on the Amstrad before) and an animated panther on the high score table. Sprites are a little blocky and their steps don't match their movement along the streets, but animation and backgrounds are adequate. Music very good, using some nice sounds (and there aren't many of those on the Amstrad!). Gameplay is inconsistent — very easy for the first two sections then suddenly tougher. A credible Amstrad beat-'em-up still lacking variation in game design.

WL

Machine update: 76%



TGM TRICKS 'N' CHEATS

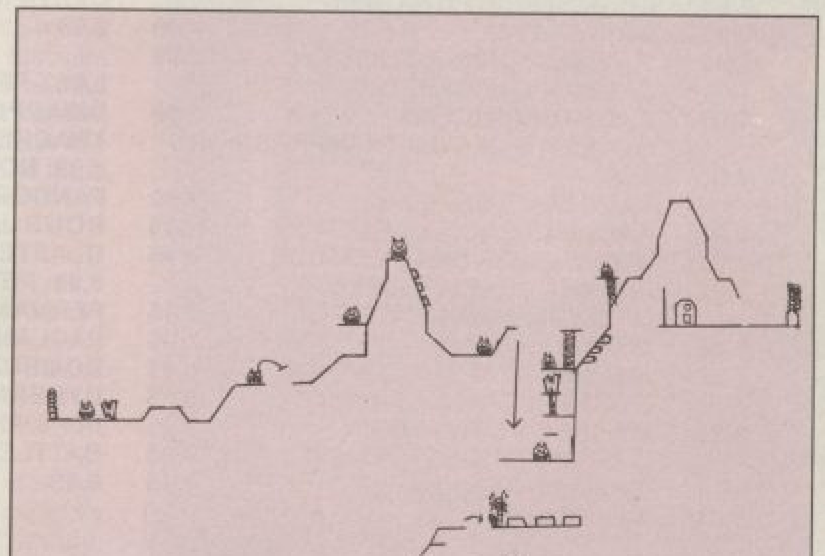
From *It Came from the Desert* to *Strider*, *Ghosts 'n' Goblins* to *Future Wars* TGM eases frustration with up-to-date tips and maps as compiled by Robin Candy from your offerings....

Strider

Atari ST, C64

Cheat routines from **Mark Lawrence** are becoming a regular affair. This month's program is for the ST. Type in the listing as shown below and carry out the instructions in the REM statements. For C64 owners there's a map and some tips. Thanks to **Amit Karia of Romford** for those.

```
10 REM *****INFINITE LIVES
FOR ATARI ST STRIDER****
20 OPTION BASE 1: DIM A%
(1024): CHEAT=VARPTR
(A%(1))
30 DEF SEG=0: REM
REMOVE THIS LINE IF USING
NEW BASIC
40 FOR X=0 TO 195 STEP 2
50 READ B: POKE CHEAT+X,
B
60 NEXT X
70 BSAVE "strider.prg", CHEAT,
196
80 REM
*************************************
**************
100 DATA &H601A, &H0000,
&H00A4, &H0000, &H0000,
&H0000, &H0000, &H0000
110 DATA &H0000, &H0000,
&H0000, &H0000, &H0000,
&H0000, &H4FFA, &H01FE
120 DATA &H2F3C, &H0000,
&H0300, &H487A, &HFEF4,
&H4267, &H3F3C, &H004A
130 DATA &H4E41, &H4FEF,
&H000C, &H487A, &H0052,
&H3F3C, &H0009, &H4E41
140 DATA &H5C8F, &H3F3C,
&H0007, &H4E41, &H548F,
&H4267, &H487A, &H0038
150 DATA &H3F3C, &H004E,
&H4E41, &H487A, &H0031,
&H487A, &H002D, &H487A
160 DATA &H004E, &H2F3C,
&H004B, &H0003, &H4E41,
&H4FF9, &H0007, &H7FF0
170 DATA &H2F40, &H0004,
&H2240, &H337C, &H4E75,
&H52A6, &H337C, &H4A79
180 DATA &H1582, &H4EE9,
&H0100, &H2A2E, &H2A00,
&H1B45, &H496E, &H7365
190 DATA &H7274, &H2067,
&H616D, &H6520, &H6469,
&H736B, &H2061, &H6E64
200 DATA &H2070, &H7265,
&H7373, &H2061, &H206B,
&H6579, &H0000, &H4155
210 DATA &H544F, &H5C42,
&H5354, &H5249, &H4445,
&H522E, &H5052, &H4700
220 DATA &H0000, &H0000
230 REM
*************************************
*******************
240 REM TO USE THIS
CHEAT TYPE IN THE LISTING
AND SAVE IT
250 REM TO DISK. NOW RUN
IT AND YOU SHOULD
CREATE A FILE
260 REM STRIDER.PRG ON
YOUR DISK. RETURN TO THE
DESKTOP AND
270 REM DOUBLE CLICK ON
THIS. WHEN REQUESTED
INSERT THE STRIDER
280 REM DISK AND PRESS A
KEY. STRIDER SHOULD NOW
LOAD AS PER
290 REM USUAL BUT WITH
INFINITE LIVES
```



Level 1
Stand just to the left of the console's centre and, when you flash, fire at it to destroy it.

Level 2
Jump the gap and when you are flashing shoot at the foe.

Level 3
Kill the girl by ducking and firing.

Mega Man

Nintendo

Here's a technique for knocking down even the most formidable of foes. Fire an elecbeam at the enemy and as the beam strikes its target press the select (pause) button rapidly. Each time that you release the pause button another hit will be registered even though it is still the same shot.

Operation Thunderbolt

C64/Amiga

Play the **Amiga** game as normal and get a high score. Instead of typing in your name type **SPECCY MODE**. When you next play the game you'll find every 30 seconds or so the number of enemies increases dramatically.

C64 owners who are having problems playing the game as it already stands, without more enemies, should type in **NINJA MAGIC** or **EDOM TAEHC** on the high score table for an infinite continue-play facility. Both C64 and Amiga tips were sent in by **Lee Howard from Newcastle**.

It Came From The Desert

STAR TIPS

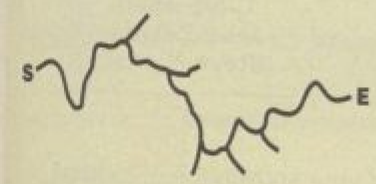
Amiga

At last someone has sent in the entire solution to this great game. **Philip Baxter from Newcastle upon Tyne** wins this month's Star Tips prize for his efforts.

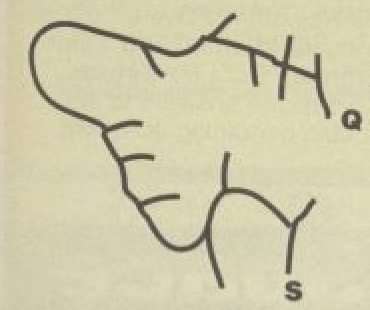
Who do you trust?

Generally speaking, nobody! People who you can always rely on are Geez, Dusty (usually), Prof Wells and Biff. Don't trust Bert, the two men at the quarry or Billy Bob and his daughter.

LEVEL 1



LEVEL 2



Times and places

Don't try to beat the mutants by rushing out all over the place. One of the best ways to do your detective work is to stay at home. Make sure you're at home to answer the door or phone at these times.

June 1 (start) — Geez calls round. Ask him about his donkey for a rough guide to the location of the ants' nest.

June 1 (10am) — there's a phone call from Bert.

June 3 (9am-12pm) — Billy Bob's daughter calls round.

Your next door neighbour calls round at random. There aren't many times when you're required to phone people up but Dusty is usually available between 10am and 7pm for the odd bit of info. Weather reports are helpful for predicting the ants' movements.

Where to find ants

Ants can usually be found in and around the SW volcano (although they can often be found around the NE volcano too). This is their main hideout. You can find them wandering near mine one or JD's farm. Ida can sometimes tell you where the nest is but her information is not always accurate. It's best to talk to as many people as possible and compare what they say with what you already know. That way you can sort out who's telling the truth.

Evidence

You need to collect four pieces of evidence to convince the mayor that the ants exist. If you don't he will still call a general alert but it'll be too late. Take each bit of evidence to the lab for analysis and collect it the next day. After analysing four pieces of evidence, take them to the mayor.

Ant fluids — can either be found at the car accident (June 3), at Neptune Hall (June 7) or at the Quarry (June 7-9).

Ant tracks — probably the hardest to find. The old codger at Cook's Stud Farm will often let you take a cast (June 7-8) or try searching around one of the volcanoes.

Tissue samples — can be picked after a battle with the ants. Sometimes your next door neighbour pops around with an ant leg.

Tape recording of ant sounds — the best time to get a tape recording is to wait until Louis turns up all excited after having one of his planes fitted with a tape recorder (usually around June 4-5), save the game here. Now take a flight and try to find some ants. You know you've found some when you hear a strange whirring sound. Spray a few ants with the insecticide. Then make your way back to the airstrip with your tape recording.

The arcade games

Fire fighting — this sequence will only appear if you say to Biff 'hand me the red one' when you are looking at Geez's rock samples. The best way to deal with the fire is to go for the biggest flames first. Always aim just below the tips of the flames for best results.

Chicken — easy. Accelerate as normal and hold your ground. Ice will veer off at the last moment.

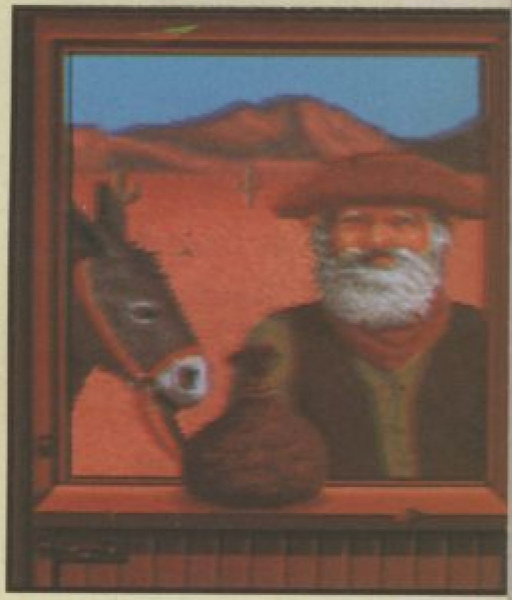
Knife fights — easier than the fights in Rocket Ranger. When fighting Ice or Bert you can use the swipe and stab movements and hardly ever need to block. Try to use continuous swipes. When fighting Billy Bob you must block when he attempts to stab you.

Hospital escape — time is precious so escape quickly. Wait until there are no guards or nurses in the room then nip out. Now go and find a wheelchair, they can usually be found in the corners of the hospital. Once you've found one, get in and go to the lift (hit the bloke in traction on the way, just for a laugh). Make sure no-one gets in the lift with you. When on the ground floor, approach the grey guards from their left and make them follow you. Take them around the building until they are far away from the main door. Accelerate away and go to the right side of the main doors, the guards shouldn't be there. Make your exit from the hospital.

Ant attack 1 (face to face) — when the ant appears aim your gun about halfway down its body at it front legs. When you fire the gun you should blast off one of its antennae (you'll need some practise). When the ant has calmed down, repeat the procedure and blow off its other antennae.

Ant attack 2 (overhead) — it doesn't matter which weapon you use in this sequence, they both have similar range. Shoot ants when they're around one and a half body lengths away. The shot should land nicely on its abdomen, leaving a sticky mess which can be used as evidence.

Flying — use the north runway for the best takeoff. Once airborne head SW to JD's farm (ants can usually be found around here). Fly low to conserve fuel.



Bombing — position the crosshairs where you think the ants are heading for. Start bombing just before the army flies in. This is great for destroying large groups of ants.

The queen's nest — before you attempt to kill the queen it is a good idea to equip yourself with a flame thrower and some fuel (available from the gas station). The ants nest is somewhere around the mine shack. By about day 7 this area will be crawling with ants. Go to the source and you will see holes appearing in the ground as the ants emerge from the nest. Kill an ant as it climbs out of the nest and run for the hole. The flamer thrower is useful for dispatching attacking ants but it is often easier to outrun the things. Follow the maps to the queen and touch her body. This will set the timed explosives. Now make your way back to the entrance to level two of the nest. Don't rush you should have plenty of time. You've now completed the game. But is that the end of the mutant ants? Not likely Mirrorsoft are about to release the Ant Heads expansion disk.



Footballer Of The Year 2 All formats

FA Cup results and footballer of the year answers...

Year	Winners	Runners-up	Score	F.O.T.Y.
1967	Chelsea	Chelsea	2 - 1	J Charlton
1968	Everton	Everton	1 - 0	George Best
1969	Man City	Leicester	1 - 0	Dave Mckay
1970	Chelsea	Leeds Utd	2 -1	Billy Bremner
1971	Arsenal	Liverpool	2- 1	Frank McLintock
1972	Leeds Utd	Arsenal	1 - 0	Gordon Banks
1973	Sunderland	Leeds Utd	1 - 0	Ian Callaghan
1974	Liverpool	Newcastle Utd	3 - 0	Pat Jennings
1975	West Ham Utd	Fulham	2 - 0	Alan Mullery
1976	Southampton	Man Utd	1 - 0	Kevin Keegan
1977	Man Utd	Liverpool	2 - 1	Emlyn Hughes
1978	Ipswich Town	Arsenal	1 - 0	Kenny Burns
1979	Arsenal	Man Utd	3 - 2	Kenny Dalglish
1980	West Ham Utd	Arsenal	1 - 0	Terry McDermont
1981	Tottenham	Man City	3 - 2	Frans Thissen
1982	Tottenham	QPR	1 - 0	Steve Perryman
1983	Man Utd	Brighton	4 - 0	Kenny Dalglish
1984	Everton	Watford	2 - 0	Ian Rush
1985	Man Utd	Everton	1 - 0	Neville Southall
1986	Liverpool	Everton	3 - 1	Gary Lineker
1987	Coventry City	Tottenham	3 - 2	Clive Allen
1988	Wimbledon	Liverpool	1 - 0	John Barnes
1989	Liverpool	Everton	3 - 2	Steve Nichol

Team	Nickname	Ground	Manager
Aberdeen	Dons	Pittodrie	Scott
Arsenal	Gunners	Highbury	Graham
Aston Villa	Villans	Villa Park	Taylor
Cardiff City	Blue Birds	You're never asked	Burrows
Celtic	Bhoys	Celtic Park	McNeill
Chelsea	Blues	Stamford Bridge	Campbell
Dundee Utd	Terrors	Tannadice Park	McLean
Everton	Toffee Men	Goodison Park	Harvey
Leeds Utd	United	Elland Road	Bremner
Liverpool	Pool	Anfield	Dalglish
Manchester Utd	Red Devils	Old Trafford	Ferguson
Newcastle Utd	Magpies	St James's Park	McFaul
Norwich	Canaries	Carrow Road	Stringer
Nottingham Forest	Reds	City Ground	Clough
Rangers	Gers	Ibrox	Souness
Sheffield Utd	Owls	Hillsborough	Atkinson
Sunderland	Rokerites	Roker Park	Smith
Swansea City	Swans	You're never asked	Yorath
Tottenham Hotspur	Spurs	White Hart Lane	Venables
West Ham Utd	Hammers	Upton Park	Lyall
Wolverhampton	Wolves	Molineux	Turner

If your knowledge of football history isn't up to much there's no need to start searching under the bed for old Roy of the Rovers annuals, **Michael and Jamie Brennan from Maidstone** have all the answers to the double or nothing questions.

Space Harrier

PC Engine

Get a high score and type in MD.. You will now be able to access the music selection screen. Thanks to Simon Beaumont from Emley.

Future Wars

All formats

More of an adventure than anything else but several readers have requested help so here goes. Thanks to Phil Thompson from Bwcle **for the tips and the map.**

First room ■ operate carpet to get key. Take plastic bag. Operate WC door to get red flag. Operate cupboard to get insecticide. Use bucket on sink to fill. Use bucket on centre door. Operate righthand door then exit right.

Office ■ open desk drawer to get paper. Operate cupboard to see typewriter, make a note of number on typewriter. Examine map. Use flag on hole. Exit right. Examine keypad, operate keypad and enter number found on typewriter one digit at a time and exit to office after each one. After entering the final digit, go through passage.

Control room ■ use paper on slot. Operate green button, operate red button and quickly move under spotlight.

Swamp ■ go left, walking on green areas only. Use insecticide on mosquitoes. Examine ray of light to get pendant. Go left.

Lake ■ examine tree by lake to get rope. Use rope on branch. After peasant goes for swim take clothes. Go left.

Castle ■ go round back of castle. Operate large tree to get coin, go back to pub in front of castle. Use coin to buy a drink and listen to gossip. Go to castle.

Inside castle ■ listen to information then leave, taking lance from sleeping guard. Go back to large tree. Use lance to get monk's habit and put it on. Go to lake. Use plastic bag with lake. Go back to castle and exit bottom of screen.

Outside monastery ■ use plastic bag on wolf.

Inside monastery ■ entry door on left, leave and enter door on right. Go to room on left. Take cup. Go through middle door. Use cup on barrel. Give wine to leader. Examine him for remote control. Use remote control on cabinet. Take magnetic card. Go to wine cellar. Use remote control on top barrel. Enter secret passage.

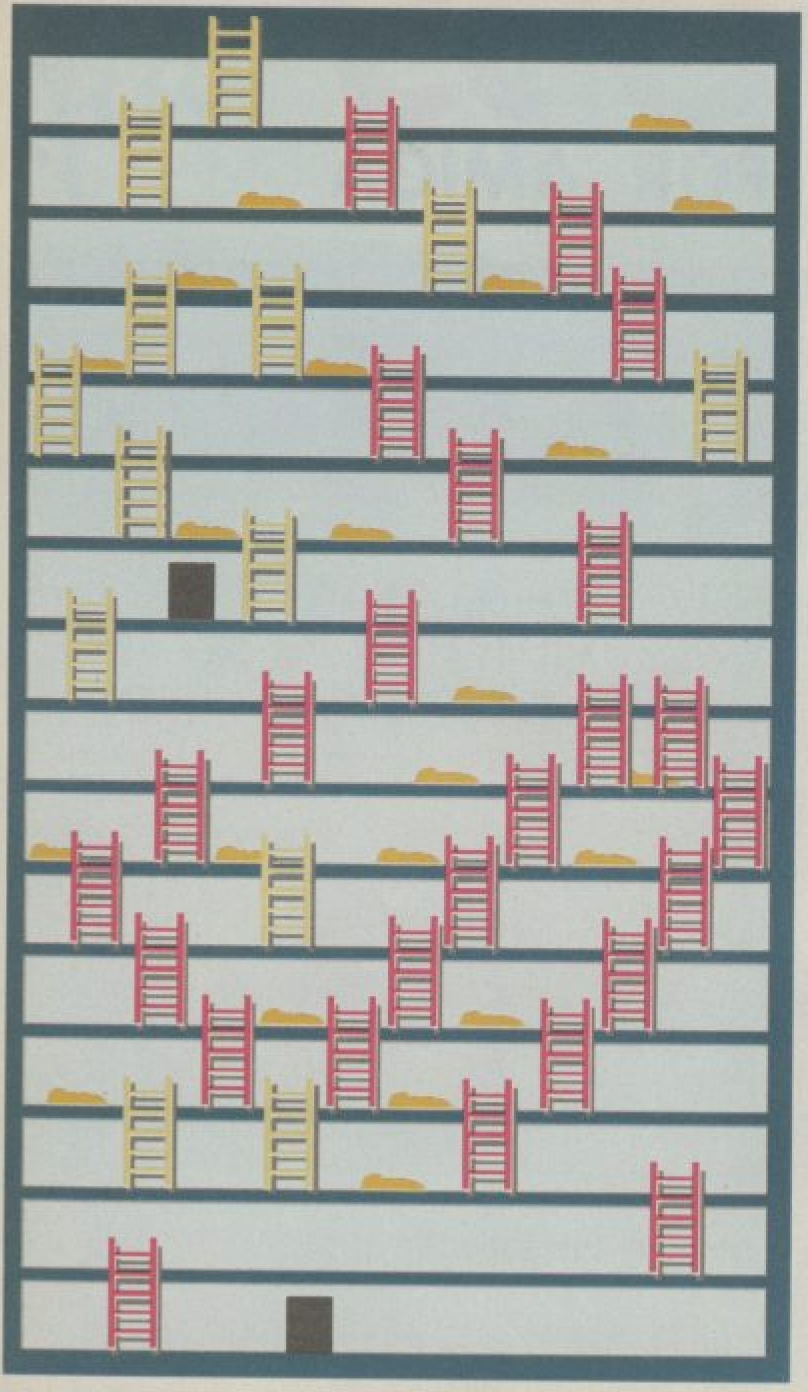
Control room ■ examine glass case to get gas canister. Use magnetic card on computer.

Wastelands ■ take blowtorch from right of first screen, take fuses from white rubble. Go through manhole.

Sewers ■ use blowtorch on tap to fill. Use blowtorch on monster. Go up steps.

Metro ■ get coin from collection in newspaper machine. Use coin on money slot of newspaper machine. Repeat. Get on metro train.

Shuttleport ■ go down stairs. Use fuse to repair those in fusebox. Go upstairs. When receptionist checks make-up, go



between arrows.
Prison cell ■ use key on metal grill. Use gas canister on metal grill. Use newspaper on metal grill. Exit through door.
Control room ■ use magnetic card on machine.
Slippery slope ■ go to Lo-ann.
Outside spaceship ■ shoot any crughons in red danger boxes until crughon leader appears on flying podium. Shoot him. When Lo-ann is shot, search her body twice. Use pendant on Lo-ann. Search dead crughon.
Spaceship cockpit ■ use magnetic card on machine near door. Operate case. Take garment. Use garment on video camera. Get in case. Operate case.
Crughon base ■ use invisibility pill on hero as soon as door starts to open. Leave spaceship. Hide in box on lower left of screen.
Cargo hold ■ operate door at far end. Follow map to computer centre. Use magnetic card on console then follow the map to the exit.

Indiana Jones

And The Last Crusade

All formats

It's time for the last installment of the Indy solution. Once again thanks to Christopher Nicoll from Tonbridge and Raoul Van Haver from Antwerp.

Last month's episode left you in Iskenderun. Read the inscription in the rock face then go to the temple. It's a good idea to save the game here. You now have to undergo the three tests of faith.

Test 1
Examine the diagram on page 56 of the booklet. Walk to the point marked X on the diagram. Indy will now dodge the blades.

Test 2
You will be shown a spelling of the word JEHOVAH, this usually varies from game to game. Cross the floor only stepping on slabs inscribed with a letter from the word you were shown at the beginning of the test.

Test 3
Don't hesitate for a second on this screen. Walk straight across. Indy will only make it if you don't pause.

You will now be in the grail room. Read the two descriptions that you collected in the Venitian catacombs. Each description will advise you to choose a different grail. Choose one of them. Then take that grail to the font. Fill it with holy water and drink it. If you chose the wrong grail Indy will age and die. If this happens just reload your saved game. Complete the three tests again. Then follow the advice on the other description. This time you will have chosen the right grail.

When the temple starts to crumble go to the crack in the seal on the floor. Examine it then get the grail using the whip. Now give it back to the knight. Henry will be saved and you've finished the game. It's worth remembering that there's more than one way to complete the game so you can always return to an earlier saved game and for a new challenge.

Ghosts 'N' Goblins

Nintendo

When the title screen appears, hold down the right key and press button B three times. Now press and release up and press button B three more times. Repeat this procedure with the down button and then the left button. Finally press start and use buttons A and B to select the stage you wish to start on.

Ghouls 'n' Ghosts



Atari ST

A classic coin-op conversion which is still a firm favourite around the office. Try this cheat if you're having problems with creatures that go bump in the night. Start the game as usual by pressing the fire button but don't move Arthur. Instead, quickly type in **STEPHEN BROADHURST**. The words CHEAT MODE ON should flash up on the screen. Arthur is now invulnerable to all enemy fire.

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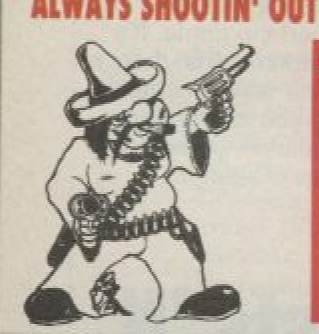
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Stuck? Confused? Bewlidered?! Robin Candy's here with another TGM Survival Guide! This month showing you how to

TOPPLE THE TOWER OF BABEL!!

Solving *Tower of Babel* is no easy task. There are a hundred towers to be explored, each with their own puzzles and tasks. The secret to playing *Tower of Babel* is patience – and plenty of it. It is no use rushing in where angels fear to tread, you'll usually end up as target practice for a fixed zapper. Each tower has to be tackled with as much planning as possible. Many of the towers require an ordered sequence of events to be completed, one small error can lead to your spiders getting trapped or even killed.

As with any game it pays to know your enemy. Here's all you need to know about objects and enemy robots, including their uses and how to avoid the more malevolent devices.



SPIDERS

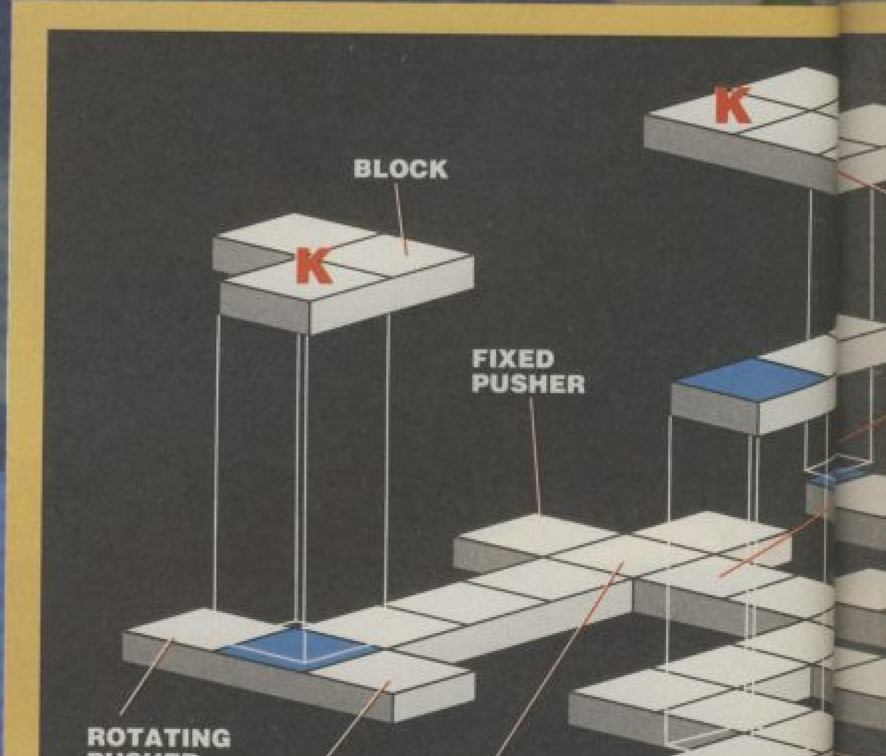
Tower of Babel would be a much simpler game to play if you only had to control one all-powerful spider rather than the three semi-powerful arachnids at your disposal.

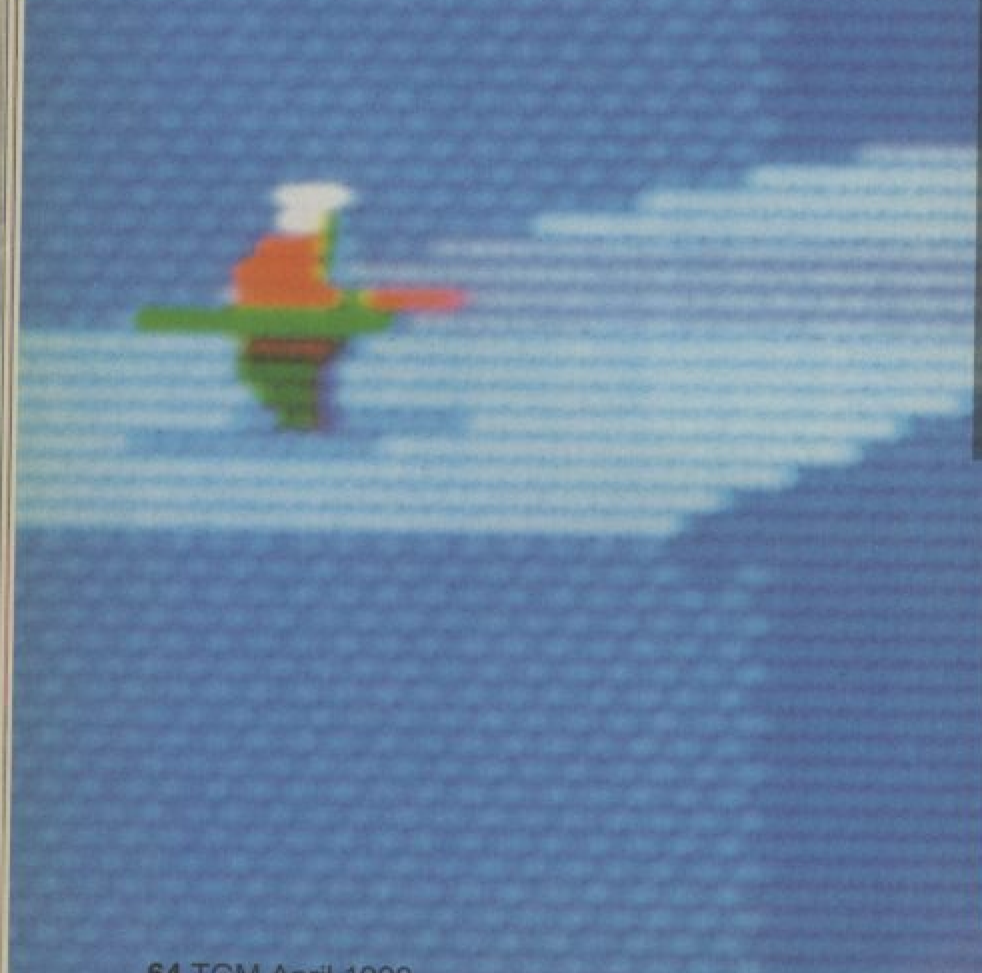
In general, it is best to keep your spiders from being destroyed (there are always occasions where you let one spider get destroyed only to realise a little later that it was necessary to complete the tower) but there are instances (such as Group 02, Tower D) when a spider sacrifice is necessary to complete the tower. When a spider is destroyed they're not removed from the game forever, just until you use the restart option or the start of the next tower.

Zapper
Most people's favourite spider for the simple reason that it is equipped with a laser gun. But when faced with a seemingly unsolvable tower don't get too trigger happy, Zapper's laser bolts are capable of destroying other spiders and klondikes.

Pusher
If your progress is hindered by an object blocking your way then set Pusher to work. Pusher is equipped with a repeller beam for shoving objects. However, not all objects can be moved.

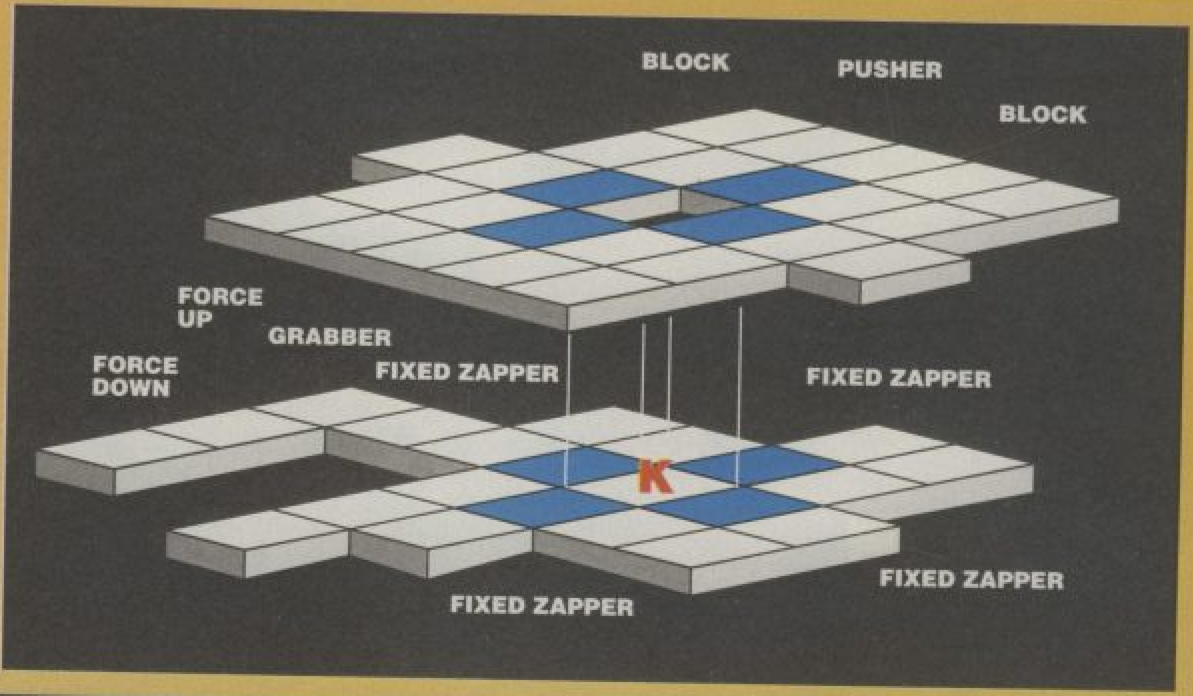
Grabber
Of the three spiders at your disposal, Grabber is by far the most versatile. He's the only one that can collect the klondikes and operate the force up/downs, freezers, wipers and exchangers. Only on rare occasions can Grabber be sacrificed and a tower completed.





Tower E, Group 2.
The staggering descent.
Objective: collect three klondikes.

Move Zapper north one tile. Shoot the fixed zapper. Move Pusher east one tile, south three tiles, west one tile and operate the lift. Move west one tile. Move Zapper one tile north, three tiles east, shoot the fixed zapper. Move pusher back onto the lift. Go up. Move one tile east then one tile north. Operate the lift. Move one tile south. Continue around the tower in this manner using Pusher to operate the lifts and Zapper to destroy the fixed zappers. Once all the fixed zappers have been destroyed Grabber can easily collect the klondikes.



Fixed Zapper

First encountered in Tower A, Group 00. Dominates the early stages of the game. A fixed zapper fires a deadly laser beam in one direction thus making safe passage in front of it impossible. Zapper can destroy fixed zappers from either side or behind.



Fixed Pusher

Not deadly but a nuisance nevertheless. A fixed pusher fires a repeller beam in a fixed direction which pushes any movable objects in its path as far as possible in that direction. They can't be destroyed and they can't be pushed. However, they can be advantageous.

Rotating Zapper

At first glance these seem to be deadlier than the fixed zappers but are generally easier to destroy. Rotating zappers fire in one direction then turn through 90 degrees and fire in the new direction. While they guard a wider area of the tower than a single fixed zapper the very fact that they rotate leaves them vulnerable to attack from Zapper. Rotating zappers can't fire in diagonal lines. To destroy one, select Zapper (presuming he's available) then move onto a tile adjacent to one that is within the rotating zapper's line of fire). Wait for it to turn away from you then move forward and zap it.

Rotating Pusher

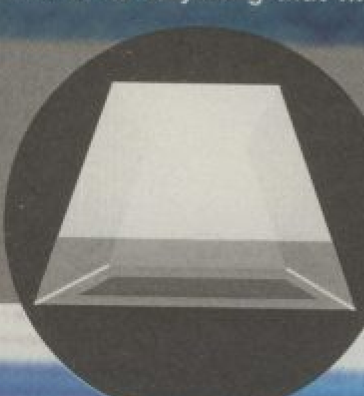
If you time your movements properly these don't pose any problems. As with the fixed pusher the rotating pusher can't be destroyed or moved.

Block

Unzappable but movable. Blocks are particularly useful for blocking the progress of enemy machines, they will also absorb laser bolts from fixed and rotating zappers.

Glass Block

Very useful but can be dangerous if you're controlling the wrong spider. Glass blocks reflect laser fire back along the path it was fired from, so anything that fires on one automatically destroys itself! Use Pusher to move it in front of rotating and fixed zappers.



Hopper



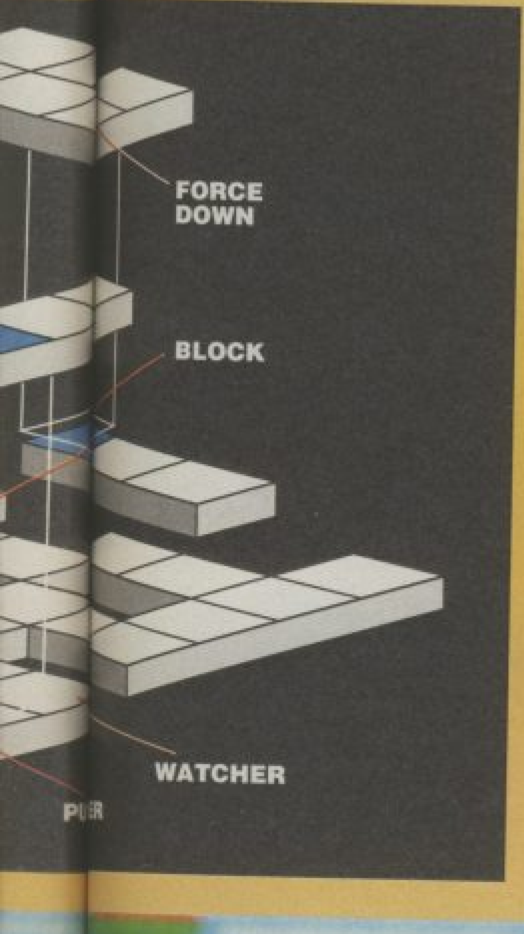
Harmless. If you're required to destroy a certain number of objects, hoppers usually make the easiest targets.

Land Lizard

A land lizard will move forward along a strip of tiles until it encounters an obstacle that blocks its path or it runs out of tiles to move along. At this point it will turn around and start heading back along the path it came. As it turns it 'eats' the tile that it turns on. So by continuing this procedure it will gradually 'eat' away an entire strip of tiles thus making progress through that tower difficult. Land Lizards can't be shot and they can't be pushed. The best strategy to use when you meet one is to try and hem it into as small an area as possible by blocking its route with blocks.

Watcher

Can't be shot and can't be pushed. Despite being invul-



Tower I, Group 1.
A Little More Complex.
Objective: collect two klondikes.

Select Pusher. When the rotaing pusher is facing away from you push the glass block west one tile. The fixed zapper will be destroyed by its own reflected laser beam. The fixed pusher will then push the block east one tile. When the toating pusher has completed its rotation the glass block will be pushed back into its original position and the remaining fixed pusher will be destroyed. Send Grabber up the lift and collect the klondike. Then operate the force down. Now send Pusher up the lift which will have appeared one tile to the east. Operate the lift and move two tiles north. Face west and push the block. Grabber will now be able to collect the klondike.

nerable to any forceful action from the spiders, watchers don't actually do any harm. They just wander around the tower occasionally getting in the way.

Worm
Wanders back and forth along a strip of tiles. Generally they just get in your way. A worm will change direction when shot.

Proximity Mine
Will explode when an object moves onto an adjacent tile. The explosion destroys all objects (including land lizards and worms) on adjacent squares and sometimes, on the later levels in particular, will also destroy the floor tiles. Can't be shot but can be pushed. You can often use proximity mines to your own advantage by pushing them into enemy robots.



Flag
Another harmless object. Just zap it.

Klondike
You will often be required to collect one or more of these to finish a tower. Can be pushed and zapped so take care!

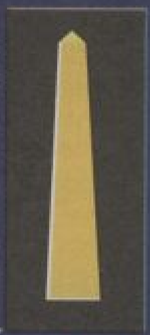


Converter
When a laser beam is fired through one the converter changes it to a repeller beam, likewise when a repeller beam is fired through one it is changed to a laser beam.

Prism
Similar to the glass block except laser beams are reflected through 90 degrees – a great way of shooting around corners. Prisms can be pushed but beware when pushing one into the path of a fixed or rotating zapper, you could unwittingly be destroyed!

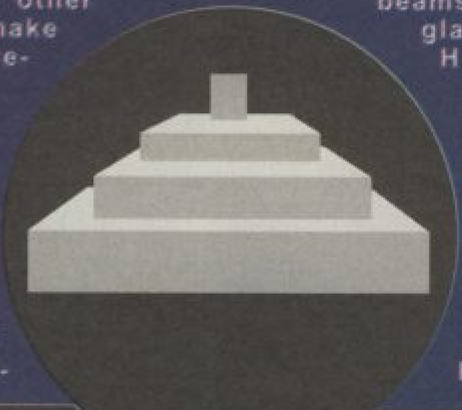


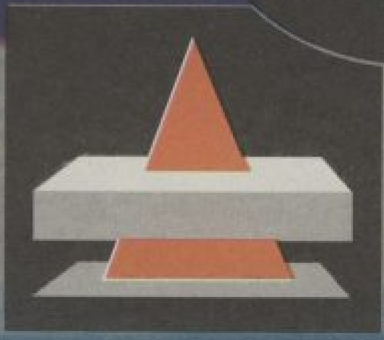
Freezer
Another device that can only be activated by Grabber. When activated it halts all objects (including the laser fire from fixed and rotating zappers) except the spiders. As the effect only lasts for a short while it is best to station Grabber in a position where he can continually activate the freezer while your other spiders make their movements.



Wiper
A bit of a double-edged sword this one. It can be very useful but if used carelessly it will ruin your chances of completing a tower. When activated by Grabber it destroys all unoccupied tiles in north, south, east and westerly directions, thus making movement around the tower difficult. The advantage of using wipers is that they are great for stranding enemy robots, but if used unwisely you can just as easily strand your own spiders.

Exchanger
Reflects back zapper beams just like a glass block. However, when Grabber fires at it, the exchanger acts as a teleport device and swaps places with him. Useful for teleporting Grabber to the other side of the tower. On the down side it explodes after being used so it can only be used once.







Force Up
Can only be activated by Grabber. These devices force all unoccupied lifts upwards.

Force Down
The opposite of a force up.

PROGRAMMING

This is one aspect of the game which is all too easy to neglect. Yet it is an absolute must on towers which have to be completed within a time limit.

You can only manually control one spider at a time. However, in towers that have to be solved within a time limit, there usually isn't enough time for each of the spiders to complete their respective tasks. The answer is to use the programming facilities. These allow you to give a spider a series of instructions to perform while you control another spider or watch the action from a camera angle. You can even have all three spiders performing separate programs.

To program a spider just click on the Write icon then enter the movements (including firing and operating the lifts) from the movement panel. You can have up to eight movements (rotating your spider counts as a movement) in any one program. Run will activate the program. Alternatively, you can program movements for all three spiders then select Run All to start all three programs at the same time. However, when programming a spider make sure that you are fully aware of what effects their actions will have (this is where your maps come in handy).

CAMERAS

The manual doesn't stress how important cameras are. Unfortunately they're not available on the higher levels of the game.

There are four cameras. Each one gives an external view of the tower from a different compass angle. Further more, each can be moved left, right, up, down, and zoomed in and out. It's worth remembering that the action doesn't commence on a tower until one of your spiders has either moved or fired. So by making use of the camera facilities you can map out a tower and plan your strategy before playing the game proper.

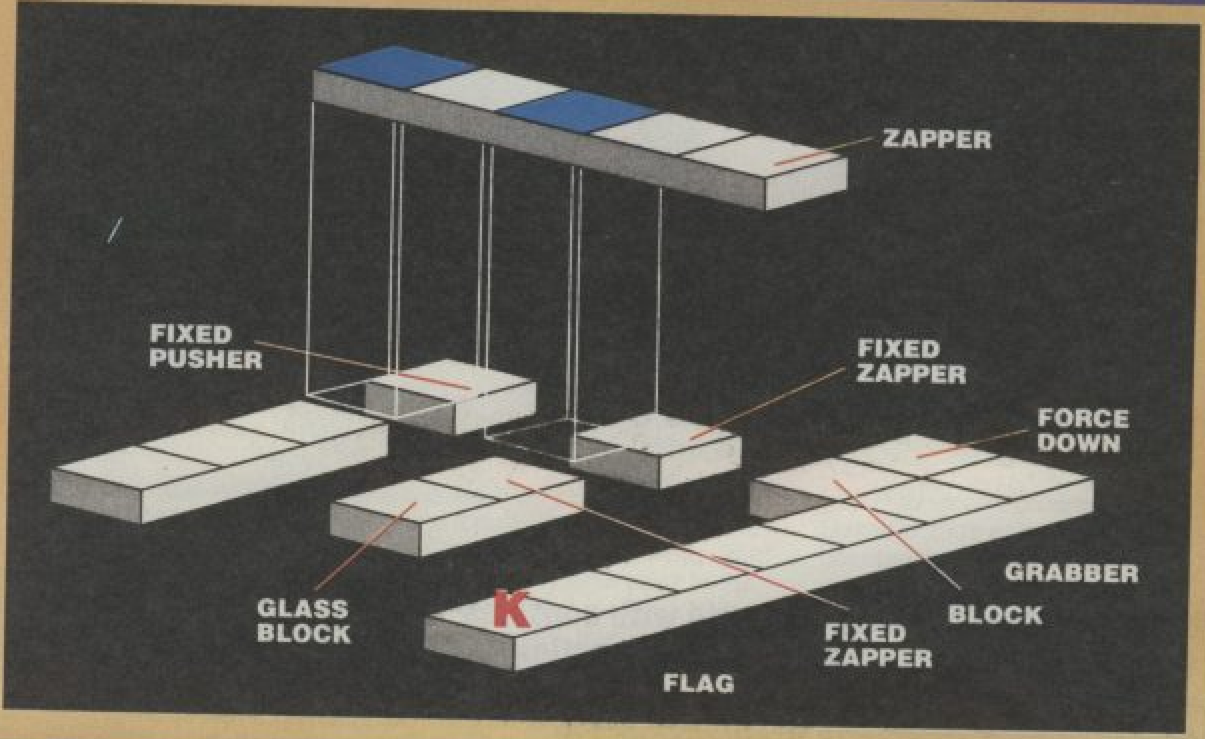
This really is important since some towers have to be completed within a time limit.

Mapping towers where no cameras are allowed is difficult. On these levels you see everything through the eyes of your spiders. Use your first attempt at the tower as a reconnaissance mission to give you a rough feel of your surroundings. To map the tower use some stationary feature, such as a block or a flag, as a starting point and work your way out from there.

You'll find that the compass indicator is a great help. By using the restart tower and save/load game options you find that mapping any tower is merely a question of time.

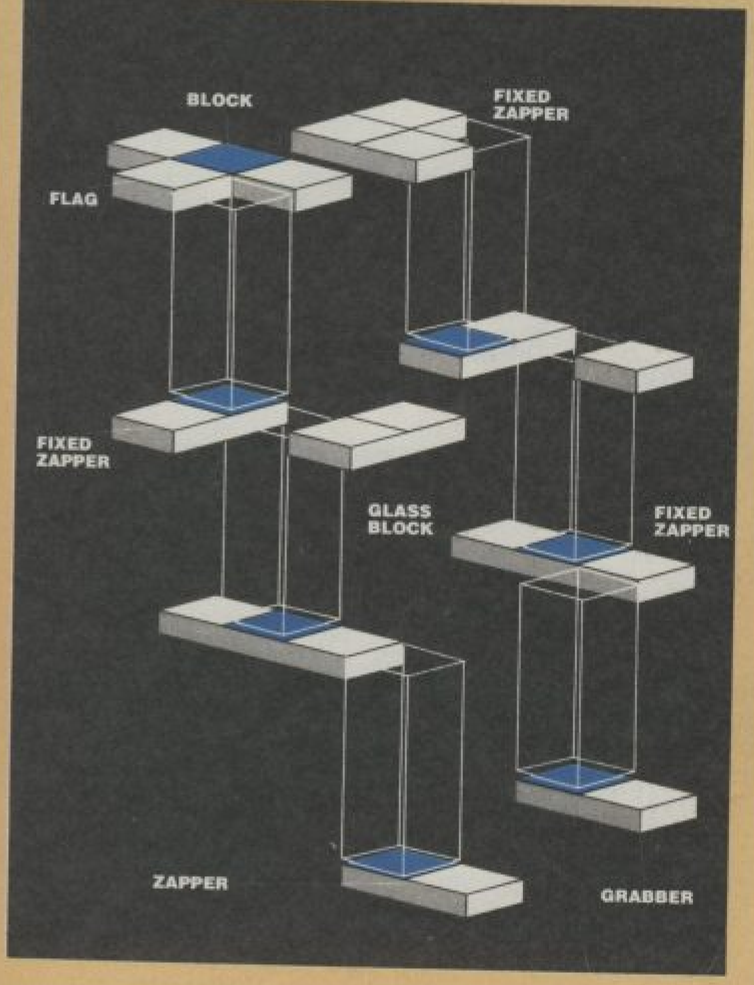
Tower D, Group 1.
Cause and effect.
Objective: collect one klondike.

Move Zapper north four tiles. Operate the lift. Switch to Grabber and operate the force down. One of the fixed zappers will now destroy the other fixed zapper. This clears a path for the fixed pusher to push the block one tile south. This must not happen because Grabber won't be able to collect the Klondike later on. So when you operate the force down quickly move Grabber one tile west before the fixed pusher can move the block. Switch back to Zapper one tile west. Destroy the remaining fixed zapper just for the hell of it. Now move two tiles west and destroy the flag. Grabber can now collect the klondike.



Tower F, Group 01
Teamwork on the spiral staircase.
Objective: Destroy four objects within 200 seconds.

Move Zapper one tile north and operate the lift. Then move one tile west and two tiles north. Zap the fixed zapper on the other tower. Move Pusher one tile north. Operate the lift. Move one tile east then one tile north. Operate the lift. Move one tile south and push the glass block. The fixed zapper will now be destroyed by its own reflected laser beam. Move Zapper one tile south and operate the lift. Move one tile north then one tile east. Operate the lift. Destroy the fixed zapper on the other tower. Move Grabber two tiles north then one tile west. Operate the lift. Move one tile south and push the block. Finally, change back to Zapper and destroy the flag.



TOO MANY COOKES?

Pete Cooke has an impressive history as a games designer and programmer. *Urban Upstart* was a witty adventure from the early days of Spectrum software while *Ski Star 2000* remains one of the best ski games ever. But it was *Tau Ceti* and its follow up *Academy* that brought Pete's name to the forefront of games design. Both were great, puzzling arcade games and offered much more than the normal mindless blasting. Later, *Micronaut One* only confirmed Pete's reputation as a top games designer, with great graphics and addictive gameplay.

Tower of Babel is a bit of a departure for Pete. It's his first 16-bit-only game. It still carries all the hallmarks of a Pete Cooke game – devilish puzzles set in an arcade environment – but with all the advantages of the ST's and Amiga's capabilities.

OUR MAN IN *Japan*

After completely flooding the world with consoles in the past few months, the Japs are repeating their market saturation this month: mountains of software bring a sparkle to irrepressible Far Eastern correspondent Shintaro Kanaoya's eyes...

Hey, what d'you expect? New hardware, revolutionary new gadgets, advances in computer leisure? I can't guarantee that we'll be releasing brilliant new hardware every month. We have to take a rest from world domination sometimes, y'know! Anyhow, you can't complain, there's more than enough software here to keep any self-respecting console owner charged up for the next couple of months.

For instance, *Ghouls 'n' Ghosts* is soon to appear on the recently-launched PC Engine Super Grafx. Although it looks as good as the Mega Drive version, most people will have already purchased the UK computer version from Capcom/US Gold.

Many issues ago I mentioned a game called *Genpeitomaden.* (How could you forget it?) It is centred around an orange-haired samurai warrior. The pale-faced hero carries a symbolic sword. Bit like that sword in the film Black Rain with which Sato, the killer, chops off his little finger at a ritual ceremony.

Speaking of which, great film that! Ridley Scott has really captured the atmosphere and fear of the Japanese underworld — better watch what I say here. Don't worry, though, Japan's not all that bad. One sad point, though, the psychotic-looking killer, Sato, did in fact die of cancer in real life. A great loss, I'm sure you'll agree.

Back to *Genpeitomaden,* though. The game has three modes: side-on view, big mode and overhead view. The former is pretty similar to most beat-'em-up adventures, big mode is like *Sword of Sodan* — everything is large and detailed — and overhead mode is just that: looking from above down onto a plan view. What originality! What excitement! Hardly *Dungeon Master*, but I'm sure it'll sell many more when it comes out in March (such are the Japanese cartridge-buying public).

Volleyball, the great American sport (in which we don't do too badly either), should also be out on the Engine soon. Under the guise of *Super Volleyball* (you can trust us to come up with an original title for it!), it follows in the steps of an old Nintendo game, but this looks miles better. It's a totally side-on view, with no movement up or down the screen, only left or right (a bit like CinemaScope). On similar lines is *High School Dodge Ball* — a conversion of a Nintendo less-than-classic. Containing a few strategy elements, both this and *Super Volleyball* should be out in March.

Also next month are *Paranoia*, a horizontally-scrolling blaster, and *Final Zone 2* on Engine CD-ROM. Although not original, the latter is a credible *Ikari Warriors* clone.

You may remember, I mentioned *Sokoban* some time ago. It originally came out on the C64 many moons ago, but is now about to be unleashed upon the universe as *Sokoban World* — a worldwide travelling puzzle game. Your wear the national dress in each country: China, Egypt, the South Pole and America. In Japan you get to wear trainers, a cap, blue shorts and a red T-shirt. No kimono, no samurai outfit, no ninja costume. This is gritty realism. The game involves your character, whatever he's wearing, pushing crates in a warehouse onto certain spots. The early levels are pretty easy but later levels require a brain the size of a Japanese person (mega-tough!).

Actually, I do have one interesting piece of hardware this month, but it's so expensive I'm only going to give it a mini-mention. For





'I'm not going to kill you, I just want you to do me a favour. I want you to tell all your friends about me.'

'What are you?'

'I'm...'

Woh. I'm not going to say the *B* word. Even we're sick of *B*. Or so one would have thought. What follows only helps to highlight the huge Japanese *B* hype machine.

At the north exit of Tokyo's Japan Rail station in Hachiohji you'll find the Sigma Batman Building (damn I said it). Sigma are a massive company who specialise in coin-ops and fruit machines. This building is their entertainment showcase.

The front door has a golden Bat-logo above it. The first thing you notice when you go in is the Batmobile, one of four in the entire world. The pre-paid arcade machine cards are adorned with a Batmark. The Batman arcade machine is ready for use on the first floor. You then have a floor devoted to Batman paraphernalia, Cafe Batman, Batman medallions... You name it, they'll Bat it. There's also a Tower Records on the fifth floor. 'Oh, I've got a live one here!'

STOP THE PRESS!

What was that about not having new consoles every month? The day before deadline Shintaro managed to get details on ANOTHER NEW CONSOLE!! It's a colour hand-held version of the ubiquitous PC Engine, called the Handy PC Engine! **We'll have the full story next month, but until then here's the beast itself.**



- **A colour screen!**
- **Two fire buttons!**
- **Firepower control!**
- **The select/run buttons**



£130, you can buy a **Control Box** — sounds great! In fact it's a cabinet with an arcade-type controller, fire buttons etc. Simple put, it's a home arcade machine!

All you need do is to buy circuit boards of your favourite arcade games, plug them in the Control Box (like a large cartridge) and hey presto! A real arcade machine in your own home. (Heard that one before somewhere!) Sounds quite cheap, doesn't it? Trouble is, the boards are extremely expensive. Most of the latest releases like *Golden Axe* (£320), *Forgotten Worlds* (£320) or even *R-Type 2* (£600) are out of reach to the ordinary gamer, but even oldies like *Xevious* (£50) and *Athena* (£50) will stretch the pocket. Anyway, who needs one when the consoles around lately are just as good — and cheaper!

I really don't know what to say. My Game Boy has started to lose vertical lines on the sides and I believe that I'm not the only one. *Super Mario Land* is now shorter (increased difficulty Mario fans — anyone want to buy it?), *Tetris* is missing the edges, *Mahjong* is guesswork as to what pieces are at the ends and *Tennis* is a Spot the Ball competition. Who cares? The Atari Lynx is here and there are rumours of an Engine hand-held. Both colour. I thought green and black was kind if cute, though.

On working Game Boys, you may see navy blue soon in the form of *Battleships*. With the Game Boy link this could be a lot of fun on a long journey. The advert carries a cartoon of what is undoubtedly General MacArthur. A curious character to use on a Japanese advert, seeing as he was the one that oversaw Japan's unconditional surrender. Apparently he was a nice enough chap, though.

The Game Boy's first ever RPG, *Sa.Ga*, has emerged and should reach the 'grey' British shores soon. It's amazing to think that such a small machine can house anything as complex as even a mediocre RPG.

Nemesis, known as *Gradius* over here, although called *Nemesis* on the Game Boy, is out in February. It's on Konami's Game Boy label called K-boys (sic). It's the third in the series, with *Dracula* coming before it.

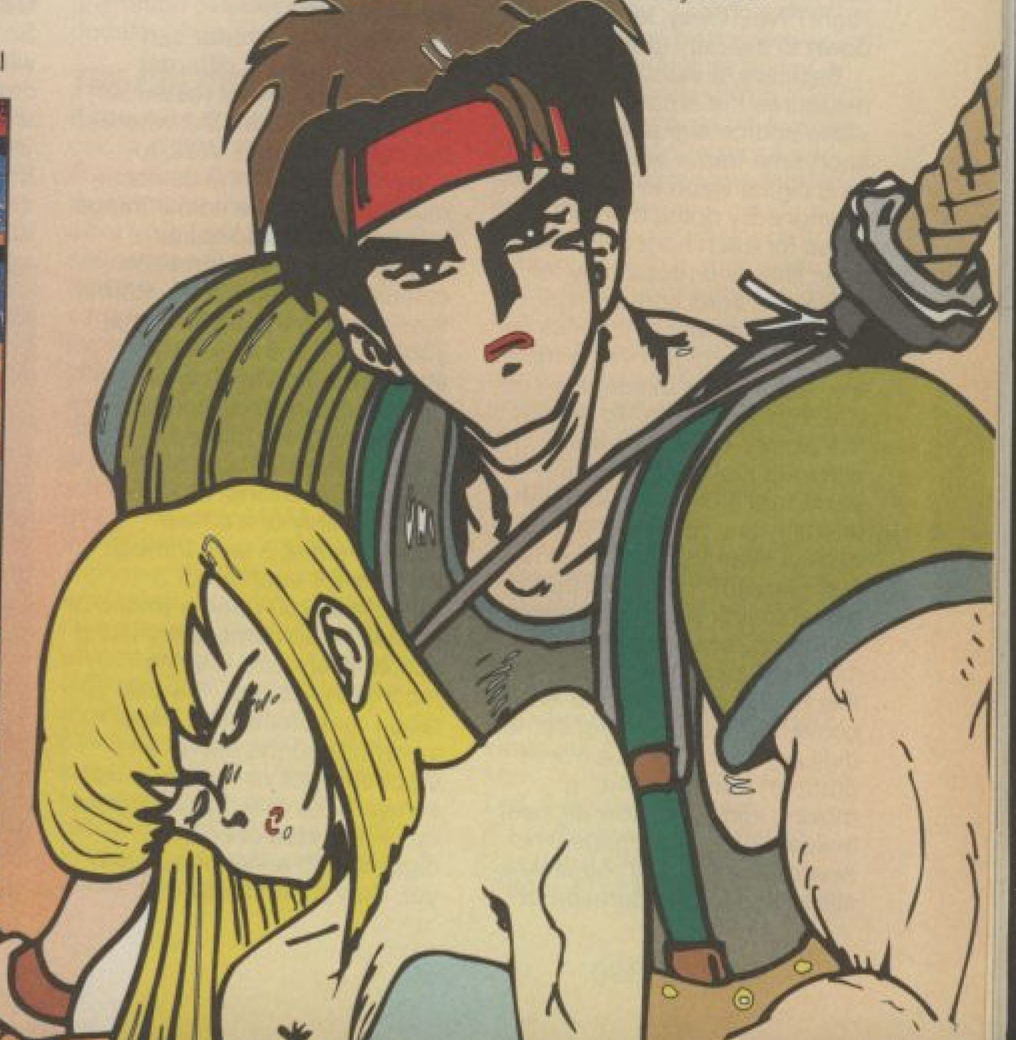
Jaleco are releasing two on the mighty midget micro: *Baseball Kids* and *Pinball Party*. *The difference between Baseball Kids* and normal baseball is that the former involves kids. The difference between *Pinball Party* and normal pinball is that this one is set at a party. My, what differences.

Strong, big, macho, bushy eyebrows. No, not Dennis Healey, but *Kenshiro*, a beat-'em-up based on a now-defunct comic strip, Fist of the North Star. Strong, big, macho, pyjama wearing. No, not Ronald Reagan, but Master Karateka, a beat-'em-up based on the old Broderbund classic, Karateka. Echo, echo, echo...

March releases on the Game Boy include Batman, Popeye and Space Invaders. Do you think we could just skip March and do February twice?

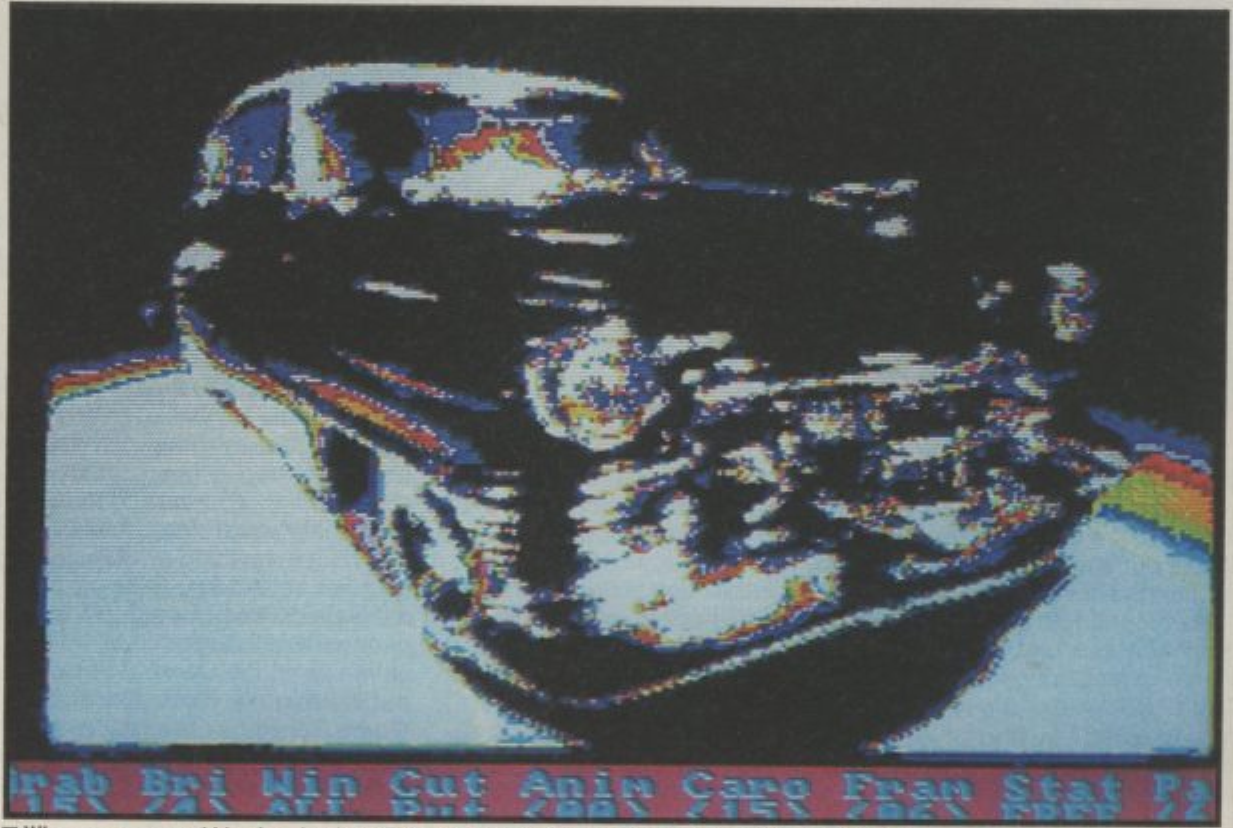
I guess when you start going mad, not knowing what to say, it's time to call it a month. OK. It, you are a month. Guffaw. Well, until someone can rival my positively infectious humour, I'm outta her. Sorry, here. See you next month. Sayonara.





VIDI, VI

Not merely content with having the cheapest realtime image-grabber on the market, Rombo have just released the Vidichrome upgrade pack to expand the system to full colour. Vidichrome includes three colour filters (RGB) and software to let you grab lo-res HAM pictures from your video recorder. Cost? £134.90 for the PAL colour combo. Interested? Read on...



■ Who says mono grabbing is colourless. This image of a 1:43 model has been fancifully recoloured...

Where's the snag, the hidden extras? Nope, there really ain't none. You don't even have to own a video camera if you stick to mono pics. Just use the family video recorder. When it comes to colour grabs though, borrow your uncle's video camera. Got the picture? Right? No? Okay, let's get down to the nitty gritty.

Basically, a video digitiser measures the amplitude of the video source signal within a short time frame and saves it as a digital value in the video memory. By doing this 320 times for each horizontal video scan line, and repeatedly for 256 video lines containing the picture information, it builds up in memory a digital value matrix the size of your average lo-res PAL Amiga screen. To display the picture onscreen, the software just converts each value into a pixel whose light intensity is a reflection of the data in memory. If the chip is fast enough it can build up the digital matrix within one single TV frame, which only lasts 1/25th of a second. No wonder this chip is called a flash A/D converter! Result is that the fast digitiser (or correctly a frame grabber) can cope with a moving image. A slow digitiser builds up a digital image over several frames and requires a still image for the duration of the scan. Hence a freeze-frame facility is required for the slow digitiser mob.

Vidi's fast converter can measure up to 16 different values of light (4-bit resolution) in the mono mode. But where's the colour, honey? Well, to cope with colour, the device must separate the colour image into its three basic colour components and scan each colour frame separately. Rather than splitting the video signal into its colour components electronically, *Vidichrome* makes use of three colour filters which are placed consecutively in front of the video camera lens, thus allowing only one colour component at a time through the lens for each scan. Therefore, you need a (mono or colour) video camera (try using optical filters with a video recorder!). Rombo, the *Vidi* range manufacturers, have incorporated the use of an electronic colour splitter in the software, so they haven't given up on the idea of colour digitising off a video recorder yet. Stay tuned for further colour add-ons...

GETTING THE PICTURE?

So what can you actually do with *Vidi*? First of all, the monochrome operation of *Vidi* will provide you with bags of fun when capturing sequences from TV or rental video, which can be replayed at varying speeds. *Vidi* allocates memory space in your Amiga and in Autoadvance mode sequentially grabs frames to fill your available memory. The record delay between the captures can be set from 15/50th (fast) to 99/50th (slow) of a second. Each frame has to be shunted from *Vidi*'s internal (40K PAL version) high-speed memory through the Amiga parallel port to the Amiga memory before the next capture can occur. The process can't be speeded up, so smooth realtime playback is not possible. However what you get is Keystone Cop animation.

Playback can be speeded up to 2/50th of a second display time per frame (equivalent to the videorecorders' cue fast forward) or slowed down to a leisurely slideshow frame advance. On a 1Mb Amiga up to 20 frames can be held (a 3Mb Amiga 2000 will yield over 60 frames!). Consequently, several seconds' worth of animation can be stored and replayed.

Up to 16 frames can be viewed in miniature onscreen, and if more frames exist, more pages can be displayed. By pointing and clicking, a frame can be selected for full viewing. You can then advance forward or back to neighbouring frames and check the differences between each frame in the sequence.

There are a total of nine palettes, each with sixteen different shades of colours. Each colour in any palette can be set by modifying the RGB values. To facilitate recolourising, graduated tints can be automatically produced by setting start and end colours and dragging across the range of shades to be affected. Clever selection of the ink colours in a palette can imitate pseudo-colouring. The possibilities are enormous and tinkering

VIDI, VIDI





becomes infectious.

Apart from two hardware controls for brightness and contrast on the *Vidi* black box, the software allows the setting of brightness from the keyboard, however, only in binary steps of 16. Triggering during grabbing can be tricky at times and results in distortion or solarising. Careful setting of brightness and contrast can sometimes help.

WINDOWS ON THE WORLD

No mention has been made of the window effects, which allow you to grab inside or outside of a selected window and provides superimposing of several grabbing sessions. For example you could grab 16 frames of a news reader on TV, cut out the top right as your window, and grab away. *Vidi* will then cycle through the 16 already-grabbed news reader frames while displaying realtime pictures from your videotape in the cutout window, thus giving the impression of a real telecast (though the realtime window will only display the cutout section of your video picture, not a reduced version of the whole screen).

Cut and Put provide copying of frame clips from one frame to any of the others (try swapping people's heads over!). Grid and Coordinates options facilitate the windows' operation. And to simplify pictures, quantizing reduces the number of shades from 16 to 8,4 or 2.

■ 9½ guesses from what video this is from...



Frames can be set to a Held position and when animation is activated they get automatically skipped from the sequence. On the other hand, the Held frames can be animated with the Carousel feature, making the animation of selected frames a doddle.



■ Vidichrome result from a Beta video recorder

THE COLOUR OF MONEY

If you ever do get round to colour digitising, you'll have to drag yourself away from the many mono distractions and save your best frame sequences to tape (*video*tape, that is!). *Vidichrome* operation is straightforward. Once you've focussed your still video camera image it's a routine sequence of select colour (Red, Green or Blue), hold filter in front of lens and click away. Now just merge your three grabbed frames using Merge to HAM and that's it. Finished! In comparison to *Digiview*, the whole operation only takes seconds, rather than minutes, and the result is on the screen immediately. If that's too difficult, there's an automatic mode which takes you painlessly through the whole sequence! Split HAM allows you to separate the colours of existing HAM pictures in order to recompose with a different colour palette.

So why spend hundreds of pounds more for the full *Digiview* setup? Well, a direct comparison with *Digiview* would be as meaningful as that of a Kodak Instamatic with a Nikon F4. There just aren't the range of bits and bobs, options and tweaks on Vidichrome for the true professional.

If it's fun your after, you'll certainly get that and good value for money with Rombo's *Vidi-Amiga* and *Vidichrome*. Frame grabbing with *Vidi* is more addictive than the best shoot-'em-up and guaranteed to rob you of all your hard-earned pastime...

Although we reviewed the Amiga version of Vidi/Vidichrome here, both colour and mono versions are available at the same price for the Atari ST.

Vidi-ST or Amiga: £114.95.
Vidichrome (requires video camera): £19.95.
More information from: ***Rombo Ltd, 6 Fairbairn Road, Kirkton North, Livingston, Scotland EH54 6TS. Tel: (0506) 414631.***



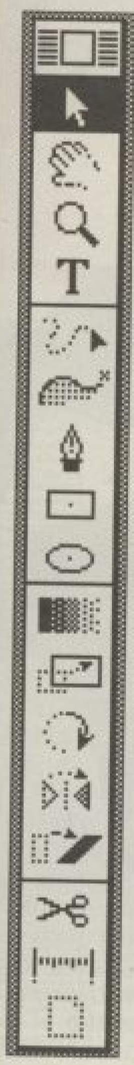
Pipe Mania!!
ADDICTION BEYOND BELIEF!!
C and VG Feb 1990 94%
Pipe Mania is "a classic puzzle arcade game that is so addictive, it should come
Pipe Mania is a game of great ingenuity, simple in concept and fiendishly
You'll need to act instinctively, but think strategically!
One wrong move, one brief hesitation or mis-placed pipe section, and you'll drown in a sea of slime!
ST Action
"Pipe Mania is a conceptually simple and cheeky game which is incredibly addictive"
Commodore User Screenstar
"Terrifically addictive... outlasts any arcade conversion"
AVAILABLE FOR
Commodore Amiga
IBM PC and Compatible
Atari ST
Commodore 64 Cassette
Commodore 64 Disk
Spectrum Cassette
Spectrum Disk
Amstrad CPC Cassette
Amstrad CPC Disk
MSX
BBC Electron Cassette
BBC Disk
Apple Macintosh
Archimedes
Zero March 1990 92%
"Buy this game and you may never sleep again"
The Games Machine Star Player Award 83%
"A puzzle game of great ingenuity and addictivity, Pipe Mania is simple in concept, fiendishly challenging in play, and attractive to look at"
Zzap Sizzler
"Absolutely guaranteed to drive you round the bend"
Amiga Computing Excellence Award 95%
"A game with a game play that shines"
Game Players Award USA
"Best PC strategy game of 1989"
C+VG HIT!
FORMAT
THE One
ATARI ST AMIGA PC
FOR 16-BIT GAMES
machine
STAR PLAYER
ZERO HERO
GAME Players
GAME OF THE YEAR
EMPIRE
4 The Stannetts • Laindon North Trade Centre • Basildon • Essex • SS15 6DJ

BEHIND THE SCENES

Macintosh computers don't crop up often in TGM. You *can* play games on them — *Gauntlet* isn't bad, but crawls along compared with its famous Commodore 64 counterpart, but who the hell wants to pay over £4,000 for a games computer, even if it can boast 16.7 million colours* on screen at once? On the other hand, it is the Mac which enables TGM to appear the way it does. From the moment the editorial guys have finished with the words (typed out on an assortment of computers) the Macs take over, turning the raw text into typography, laying out all the pages in colour, adding the graphics and finally turning it all out as finished film for the printer through a laser imagesetter driven by a Mac IIcx.

The words you get to see on the page are the result of some incredibly complex programs — and so are the graphics. Words you can read, graphics are often taken for granted. We thought you might like to see behind the scenes, as it were, and find out how some of TGM's regular headings and special pictures are actually done. Everything on these pages can be done on an Amiga or an Atari ST so long as the machines are powerful, have plenty of hard disk space and are driven by Macintosh emulators and the Mac program Adobe *Illustrator*.

*In fact it's 16,777,216 colours, and you can't see them all onscreen at once because there simply aren't monitor screens large enough to contain the necessary number of pixels. The screen would have to be over three feet wide to get the entire colour palette in!

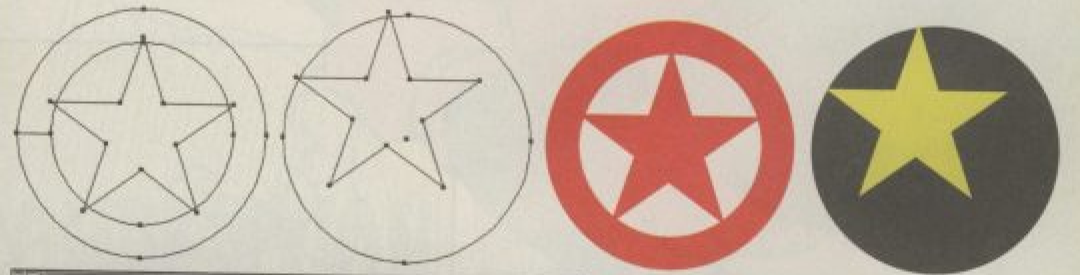


First, a word about the program that creates all these wonderful graphics for TGM: Adobe *Illustrator '88* is a vector drawing application — sometimes called structured drawing. Basically, it allows the designer to draw either open or closed paths (a circle is a closed path), and then fill the contained areas with colour and colour the actual paths themselves, rather like the filled vectors of a game such as *Starstrike*. In essence it's very simple. There are several tools (left) which draw and modify the paths. The pen tool places anchor points in paths, which can be altered by picking up handles from the points and dragging them about. Shapes can be rotated to any angle, mirrored, sheared into perspectives and used as masks. When an object becomes a mask, other objects in front of it appear only within the mask's shape. *Illustrator* also allows blends, or graduated tints, to be created, and will not only blend two colours together, but also blend disparate shapes. Any of the Macintosh's 16.7 million colours can be created and used, so depending on how good the designer is, *Illustrator* is able to create graphics of breathtaking complexity for astonishingly little use of memory.

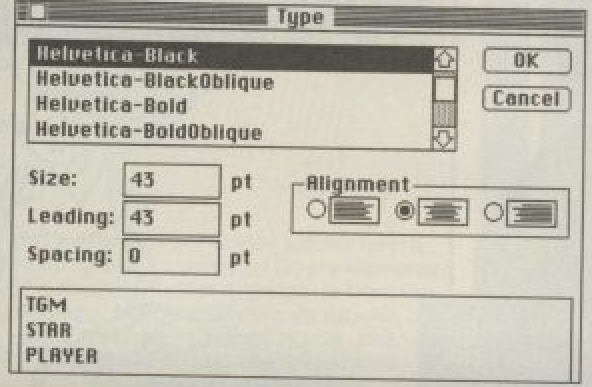


THE STAR PLAYER LOGO

This is a very simple exercise. The background is a circle, filled with solid black. Next a star shape is drawn with the pen tool and ten anchor points. This is filled with solid yellow. The red ring is merely a copy of the black circle, with the new copy itself copied and reduced in scale at the same time. *Illustrator* shows the designer the artwork in two ways: as the vector paths and in a colour preview mode. In the artwork mode (below), the basic elements can be seen. In the left-hand group (the red ring really), you can see a horizontal line joining the inner to the outer circle. This makes the object a real ring, rather than a white circle in front of a red one. In fact the white area is transparent, so that when the left-hand group of objects is placed in front of the right-hand group, the black circle and yellow star can show through the holes. The red star is, of course, a copy of the yellow one, with its colour changed to bright red.



In artwork mode (left, above) the two groups can be seen, with all their anchor points showing. In preview mode, the same graphic looks like this (above).



The topmost layer of the graphic is the text. *Illustrator* allows the use of hundres of typefaces. This is Helvetica Black. Once typed in in the type dialoggue box (left), it appears on the artwork and can be slightly squeezed up and coloured white.

THE PACKAGE THAT PUTS IT TOGETHER

To bring you TGM every month, no less than three Macintosh II computers are used with their 19-inch high resolution monitors, together with a Truvel colour desktop scanner, a Personal Writer graphics tablet and a Xenotron BridgIt laser imagesetter. The computers used are Mac IIcx machines, each packing 4Mb of RAM, with 65Mb of storage space on internal hard disks, and a further 45Mb of memory available on attached removable hard disk drives (which act like floppies, but are, in fact, proper hard disks). The output Mac packs 8Mb of RAM with 330Mb of hard disk space (a typical file size for a double-page spread, say the Adventure Column, when its virtual image is created on disk ready for laser setting, is in the region of an incredible 90Mb!). The total cost of all this state-of-the-art equipment is in the region of £42 thousand.







Staying in the land of ninjas, the Our Man In Japan logo is a great deal more complicated in structure than it may at first seem. Believe it or not, but that mess of lines on the right (slightly reduced in size) is the way it looks on the Macintosh monitor, and the way the computer thinks it should be. What you are looking at is a series of four complex blends of different colours, two of which are masked by a circle (making the rising sun) and the letters Japan. The lettering itself is a work of art, since this is no known font. Originally they were produced in an art utility using a broad brush. This was saved and imported into *Illustrator* in a format which allowed the designer, Melvyn Fisher, to trace over them with the pen tool. A deal of tidying up was necessary before they were satisfactory. The entire word is actually made up from only one closed path (each letter joins the next at some point) so that it can be made to act as a mask for the yellow-to-orange blend which sits in front of it. The purple-yellow background is a rescaled version of the artwork now found at the top of every TGM page, actually two blends where the colour bars do not overlap each other.



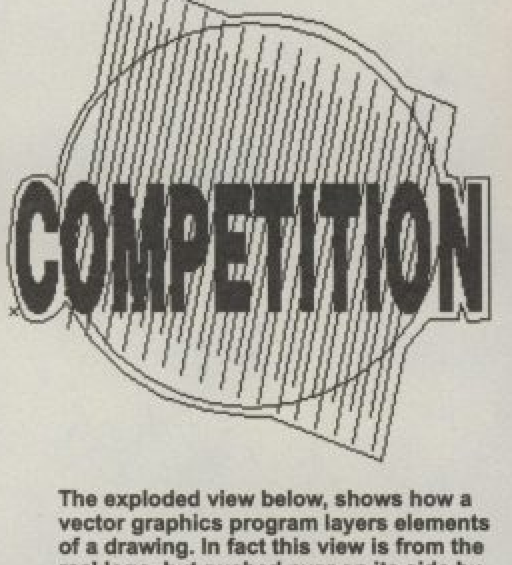
The Teenage Mutant Ninja Turtles drawing on page 14, done by TGM designer Ian Chubb, was prepared from the original software house advertising picture, which was scanned on the desktop as a line drawing. This very large file was compressed by using a program called Adobe *Streamliner*, which traced the outlines of the scanned image in *Illustrator* format, resulting in a much smaller file. In *Illustrator* itself, the outlines of the various areas required a degree of redrawing and tidying up before Ian was able to fill them with the different colours the drawing needed. As can be seen from the illustrations above, the coloured parts are really all separate objects sitting in front an all-encompassing outline filled with black



A detail of the logo shows the **JAPAN** lettering, which is really a mask. When the yellow-orange blend above it is placed in front of the mask, it fills the shapes of the letters.



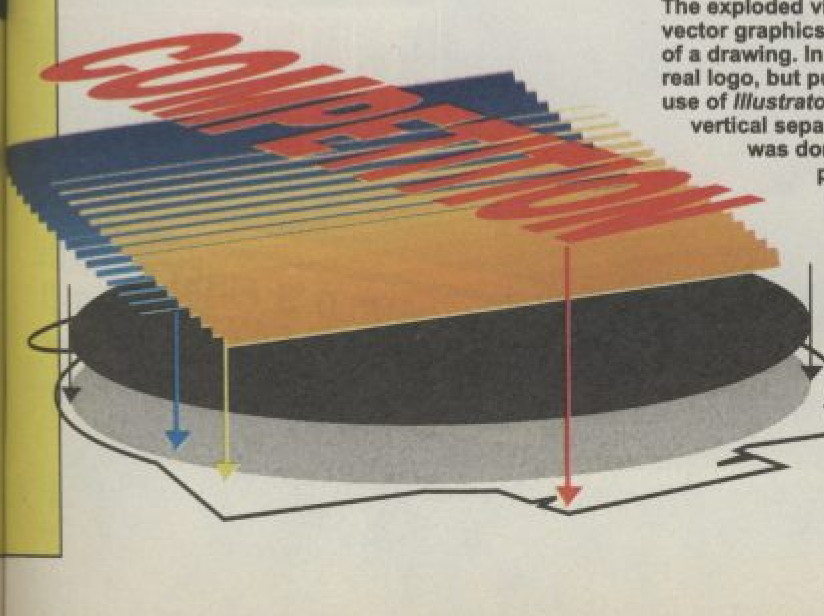




By comparison with the Our Man In Japan logo, the new competition design at least looks in artwork mode a little like its printed form. The theme from the page tops has been used again over a black-filled circle. Here, the text, which is Helvetica Black, has been enormously compressed by use of *Illustrator*'s scaling tool.



The exploded view below, shows how a vector graphics program layers elements of a drawing. In fact this view is from the real logo, but pushed over on its side by use of *Illustrator*'s shearing tool. The vertical separation of the elements was done by moving them physically apart, however. When all these graphics are completed, they are saved in a format which allows a representation, in colour, to be exported to the page design program which is used to lay out all TGM's pages ready for printing. When the page is sent to the imagesetter, the graphic files go too.



KEEPING THE WORKERS HAPPY

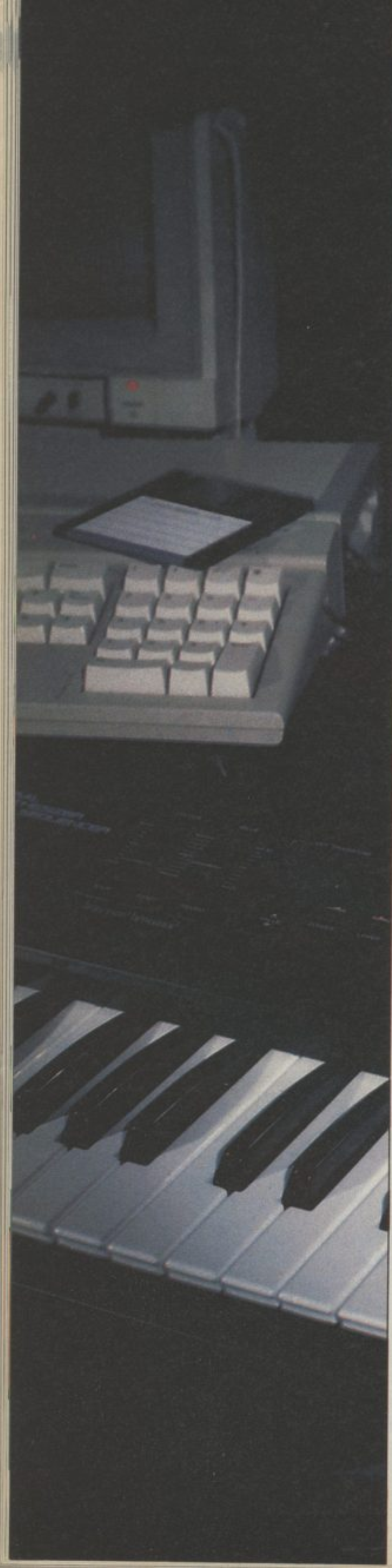
The Apple Macintosh has now established itself worldwide as *the* computer magazines use for production of pages. The Games Machine has been designed on a Mac for almost two years, and during that time the computer has allowed us great freedom in making up pages and in refining the designs. The reasons why the Mac has had such an effect is due to its open architecture system which allows so many diverse applications to interact with each other perfectly, and to the software which has been developed over the past three years. Its influence — the machine and the software — can be seen in computers like the Amiga and Atari ST. Meanwhile, the hardest part in working on the Mac with TGM, is keeping the design staff from playing *Star Trek*, *Cosmic Ozmo* and *Gauntlet* while they're laying out the mag!


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SHOOTING STARS NEVER STOP



Ever stood in front of a mirror with a hairbrush and mimed to songs? Well, no more! Using a home computer anyone can be a Chris Lowe or a Vince Clarke. So plug in and set off on the road to fame and fortune. Writing from the poolside of his adobe-style West LA home, sometime musician and — as he would have us believe — popstar in the ascendent, Robin Candy shows you how



ARE FRIENDS ELECTRIC

Computers have revolutionised music. The introduction of MIDI in the mid-Eighties opened up the world of music to a new breed of musician. You no longer have to be a virtuoso to produce something that sounds professional, and you don't need a huge backing band to fill out your sound.

The ST really is the computer to go for if you're serious about your music. The built-in MIDI ports (for a full explanation of MIDI see TGM023) gave it a head start in the software support stakes that no other home computer has ever caught up with. Most recording studios have STs for sequencing. However, MIDI interfaces and MIDI software are available for most makes of home computer.

Just behind the ST in terms of music potential is the Amiga. Its own sound chip is much better than the ST's but that alone is not enough to make a decent demo. (MIDI interfaces are available from Trilogic.) Despite a slow start, MIDI software is on the increase. *Music X* from Microillusions is probably the best sequencing package but it carries a hefty price tag of £250. However, there are several cheaper packages, such as *Track 24* (a French program available in the UK from Miditech for £75), which perform adequately.

The Archimedes has a lot of potential for music. It's got a great sound chip and there are several quality music packages available — *Armadeus* from Clares is probably the best sound sampler available for *any* home computer! The downside is price, the Archimedes is just too expensive for the home musician.

The PC is well catered for, with a reasonable range of MIDI software plus several add-on sound boards. One of the best is the LAPC-1 (£379) from Roland. This unit features Roland's excellent LA synthesis, as made popular by the Roland D series of synthesizers. It is eight-part multi-timbral (ie: it's capable of playing eight different polyphonic sounds at once — the Amiga can only play four monophonic sounds) with built-in sampled drum sounds. Using this unit and a sequencing package you can write a complete song without using any other synthesizers. However, should you not want to be restricted to using just LA synthesis (while admittedly good, all your music will start to sound samey if it uses just LA sounds) you can link it up to another synth via the built-in MIDI ports.

Sadly software for 8-bit computers is on the decline. On the games side things aren't too bad but no-one seems to be releasing utilities these days. There used to be some good packages available for the C64, like Rainbird's *Advanced Music System* and Steinberg's *Pro 12* (as used by Tim Simmenon of Bomb The Bass) but they're difficult to get hold of now. For the Spectrum there's the RAM *Music Machine* (now available from Datel Electronics). £49.95 buys you a hardware add-on that not only includes a MIDI interface but a (rather crude) sampler as well. Sequencing software is also thrown in. Perhaps the last hope for music on the 8-bits lies with the SAM Coupe and its built-in MIDI ports. MGT should shortly be releasing a MIDI sequencing program.

LEFT TO MY OWN DEVICES

What about music equipment? The best synthesizers to go for are devices with multi-timbral capabilities. As with the LAPC-1 these synths are capable of playing more than one sound at a time — in effect several synthesizers in one



unit. For around £500 you can buy a professional sounding multi-timbral synthesizer with built in drum sounds. Hook this up to a sequencer and you can write a complete song using just one synth.

There is also a wide range of low-cost MIDI instruments costing around £100, some of them multi-timbral. Generally they don't sound too good by themselves but there are usually a few good sounds which may come in useful in a more sophisticated set up.

If you can afford the money, a good quality sampler is a shrewd investment. An Akai S900 can be bought for around £800 secondhand while a Casio FZ10M costs about £650-750 secondhand. Both of these dedicated samplers produce better results than any home computer sampler.

Armed with a sampler you can turn any sound into a musical instrument. Household items can be kicked, smashed and generally mistreated to produce drum sounds. Alternatively you can nick the sounds from a friend's synth/drum machine/guitar/gazoo, or you can even sample yourself singing and create instant backing vocals. The possibilities are endless.

For the singer in your band a good quality mic is a must. You can get away with a cheapo came-free-with-my-tape-deck mic when practising but it's worth investing some cash for the live debut. A Shure SM58 costs around £90 and is by far the best mic in that price range. A reverb unit will also come in handy on the vocals. It adds a very slight echo to the voice and generally makes it sound a lot better.

ADVENTURES IN A MODERN SOUND RECORDING STUDIO

You've got your band together, you've got the necessary equipment and you've written a number of chart-topping hits, now it's time to make a demo.

Ross Nennermen *(Virgin Records)*: 'A demo really has to be made in at least an eight-track studio, ideally 16-track. Four-track portastudios rarely put the sound of a band over particularly well.'

If you're used to recording you're material on your hi-fi, talk of four-, eight- or 16-track recording may be a bit confusing. Basically a multi-track tape machine is like having several tape machines built into one unit. For instance with a four-track portastudio you can record keyboards on track one, vocals on track two, maybe bass guitar on track three and a bit of guitar on track four.

The point of doing this is that the song is rarely performed perfectly in any one go. If you're sequencing all the music you're less likely to experience this problem but if your music also includes 'live' material, either vocal or instrumental, you will probably find that you've made little errors. Perhaps the vocal was wrong at one point or the guitar solo was out of time.

If the bulk of the recording was fine

■ Feeling rich? Then why not record at Sarm West studios in London. Top acts such as the Pet Shop Boys and Level 42 regularly pay over £100 to record there. Here an enginneer sets up the mixing desk for a recording session with Bros.



there is no point in doing everything again. It would be a lot more convenient if you could just erase the parts which were incorrect and do them again. A four-track tape machine will allow you to do this to a certain extent. You can erase information on one track without interfering with anything recorded on the other three tracks. You can even erase part of a track and drop in new music or whatever. The machine will also allow you to alter the volume levels of the different tracks in relation to each other and will usually include some sort of equalisation and stereo-panning facilities.

So if a four-track recorder is this flexible why don't record companies favour four-track demos? Well four tracks aren't usually enough to record all the different parts. You can get around this by bouncing tracks together — this is a technique where two or more tracks are copied onto one track thus freeing up those tracks. Conversely there is a noticeable drop in the quality of the recording with each successive bounce. Studio tape machines operate along similar principles but offer more tracks and produce better results. How you go about recording your song in a studio largely depends on what sort of equipment you're using.

LEARNING THE SCIENCE

All the recording in the studio will be handled by the studio engineer. It's his job to get your music down on tape in the best way he can. If microphones are required (for vocals, drums or even guitars) the engineer will choose the type of microphone to use and set it up for you. They will operate the mixing desk and all the other machinery in the studio. The quality of your recording relies entirely on the skills of the engineer.

Usually a live band will go into a studio and perform the song a couple of times just to give the engineer a rough guide of how it sounds. The next stage is to record all the separate instruments onto different tracks. Usually the drums are the first sounds to go down on tape. Each of the drums will be mic-ed up. The drummer will then play along to a click track (a computer generated metronome). Since the function of a drummer is to keep the rest of the band in time it's important that they themselves play consistently.

As each of the drums is mic-ed up they can be recorded onto separate tracks. In studios with eight- or 16-track tape machines the hi hat, bass drum and snare drum usually have their own tracks while the toms are all on the same tracks. Of course in studios where there are more tracks available each of the drums can have its own track.

Once the drums have been recorded the rest of the band take turns in laying down their instruments on tape. Vocals are normally the last aspect of a song to be recorded.

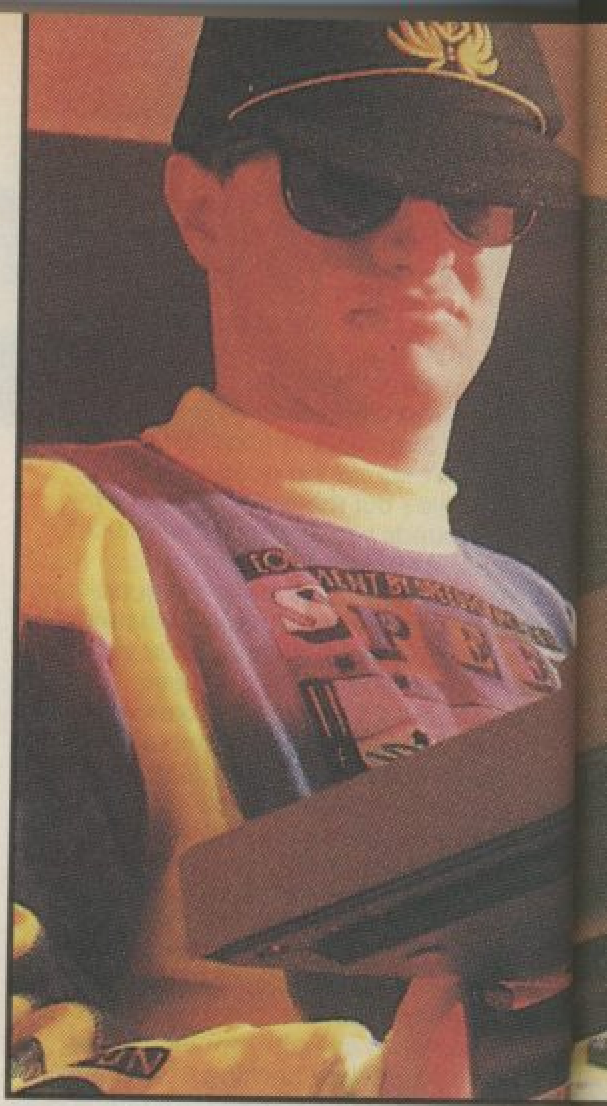
If your music is largely performed by sequencers the recording process is a lot quicker and easier. Basically you press start on the sequencer and sit back while the output from your equipment is taped. As with live bands each separate element of the song (bassline, chords etc) is recorded on a separate track.

The chances are that you're going to be using a multi-timbral instrument to play most of the backing with a few other synths, samplers, etc to provide additional accompaniment. Taping instruments which can only play one sound at a time is no problem. However, you want to put all the different parts played by the multi-timbral synth on separate tracks on the tape. To do this you're going to need a number of takes. Your sequencing software should offer track mute facilities whereby you can switch off certain parts of the song. You'll have to mute a number of tracks so that the multi-timbral instrument is only playing one part at a time. So on your first take it may play the melody line, then on the next take it may play the chords and so on. Of course this presents synchronisation problems since how are you going to get all the different takes perfectly in time with each other? Just pressing start on the sequencer and hoping you've got it right isn't good enough. Studios get around this by generating a time code for each song. This is similar to a click track and is recorded on one of the free tracks on the tape machine. The studio computers will be able to understand this code and lock on to it. Using this time code you can synchronise all the different takes.

GET THE BALANCE RIGHT

Once everything has been recorded, including vocals and any little extras that you thought of in the studio, it's time for the mix down. This is where you fiddle about with all the volume levels of the tracks to get the balance right between each of the sounds and maybe add some effects (such as echo, chorus etc). A lot of synthesizers don't feature built-in effects or if they do you can't assign one effect to a particular sound and a totally different effect to another sound at the same time. Most studios have racks of effects which you can use. With everything on separate tracks you can add effects to a particular sound or just to parts of the song.

Costs of hiring a studio can vary considerably. Prices are charged at an hourly rate and are normally based on the number of tracks you're recording on and the prestige of the studio. Local studios normally cost £10-20 per hour while the studios used by the likes of the Pet Shop Boys and Bros cost over £100 per hour. The price also includes the cost of hiring the engineer. Sometimes you have to pay extra for the amount of tape that you record on (the master recordings are made on quarter-inch tape and are copied onto conventional cassettes later).



WHE
I BE

Contrary to popular belief, submitting unsolicited demos isn't the most successful way of getting a record contract. On average record companies receive 2000 unsolicited tapes a week. They maintain that all the tapes get listened to but with so many tapes coming through the door each week it's easy for one to slip by unnoticed.

You're unlikely to get a record contract if you don't have a contact within a record company. Talent scouting is handled by a branch of the record company called the A&R (Artist and Repertoire) department. As well as sending your tape to the record company there are several other methods of getting your music noticed.

Send copies of your demo to local radio stations and local newspapers which cover music. Quite often A&R men have contacts with local radio and journalists and this is one of the best methods of getting yourself an introduction.

The actual demo should contain three or four songs — all original. The first song is the most important. You should



I WILL FAMOUS?

■ TGM's very own Robin Candy and Mark Kendrick, aka FUSED, practise for a forthcoming gig. Not only do they use an ST for sequencing but they also wear silly clothes.

get into it as quickly as possible, no prolonged intros. You've got to grab the A&R man's attention within the first 30 seconds and keep it.
Packaging isn't as important as the songs themselves. Saying that, a well-packaged demo will get noticed while a tape sent in a jiffy bag won't.
Ross Nennermen *(Virgin Records):* 'By all means send in photographs of the band and a brief biography but the most important thing is to make the songs sound good and make sure that your name and address is written over everything you send. Also include an SAE so that we can send the tape back. It's a good idea if you can find out the name of someone in the A&R department. Your tape stands a better chance of getting listened too if it is actually addressed to someone rather than just sent to the record company.'
Building up a local following is another way of getting your band noticed. Of course, this means that you've got to play live which is a great way of improving your playing skills and probably the best way of road testing your material. If no-one else seems to like your music then a record company isn't likely to sign you. If you happen to be in a city then a record company will probably get to hear about you, providing that you're good. However, if you're situated in a more rural part of the country you're going have build up a local following and persuade everyone to come along when you start to play bigger towns and cities. By organising the buses yourself you can make the band look popular in a place that you've never played before.
Employing a manager is sometimes worthwhile. First you've got to persuade the manager with your demo that you're worth taking on. If the manager is good he will have several contacts within the business whom he can pass your work onto. He will also be able to organise gigs for you.
Getting a record contract isn't easy, there's a certain amount of luck involved. All the record companies are agreed that your material has to be good and have some commercial aspect. There's no point kidding yourself; getting the chance to show that your material is good often takes time and lots of tolerance...

Photo courtesy CBS Records



■ Two musicians who have already made it. Could this be Mark and Robin in six months time.



Michael Baxter

VISION OF THE FUTURE

On a wet and windy morning, when you don't feel much like work, it is often amusing to speculate on the future of interactive entertainment. When a journalist from a wet and windy Ludlow rings, who equally does not feel like work, it is quite easy to have a lengthy discussion on the subject. Beware, such conversations can often lead to being asked to write an article; and here it is...

These days, some of the latest computers and games consoles can run at remarkable speeds and enable the design of quite superb graphics. The only problem is that they do not provide enough memory to do these facilities justice. Disks can provide a megabyte of memory, which can be loaded in as you go along, but this is a slow process, and in any case 1Mb is not that much.

No wonder people keep talking about CD-ROM games; you can store over 100 megabytes on one disk. That means an awful lot of high resolution graphics and digitised sound can be loaded in as you need it, and at a very fast rate. The only problem with CD is the price.

SPAGHETTI JUNGLE

Another problem, this time with computers, which in my opinion holds back the popularity of the whole home computer medium, is spaghetti.

Let's face it, for most, setting up a computer is a drag. You have to get it out of the box, plug it in and deal with seemingly miles of wire. That's the major reason why so many computers don't get used within a couple of months of Christmas. A lot of other people don't buy computers because a friend has one but never uses it.

The answer then must surely be to have a nice small console permanently attached to the TV, so playing a computer game is just as simple as switching channels.

Televisions are going to change quite drastically soon, with new high resolution screens and much better sound. This improved sound capability means that these televisions will make good music amplifiers and probably come with decent speakers. That means you have got half a hi-fi, add a CD and a tuner and voila, a hi-fi at half the cost. Market pressures will mean that sooner or later TV/hi-fi's will be all the rage.

Hang on a sec, if you have a TV and a CD in one unit, all you need to add is a console, designed to run off a CD, and you have added outstanding interactive entertainment for just a couple of hundred pounds extra.

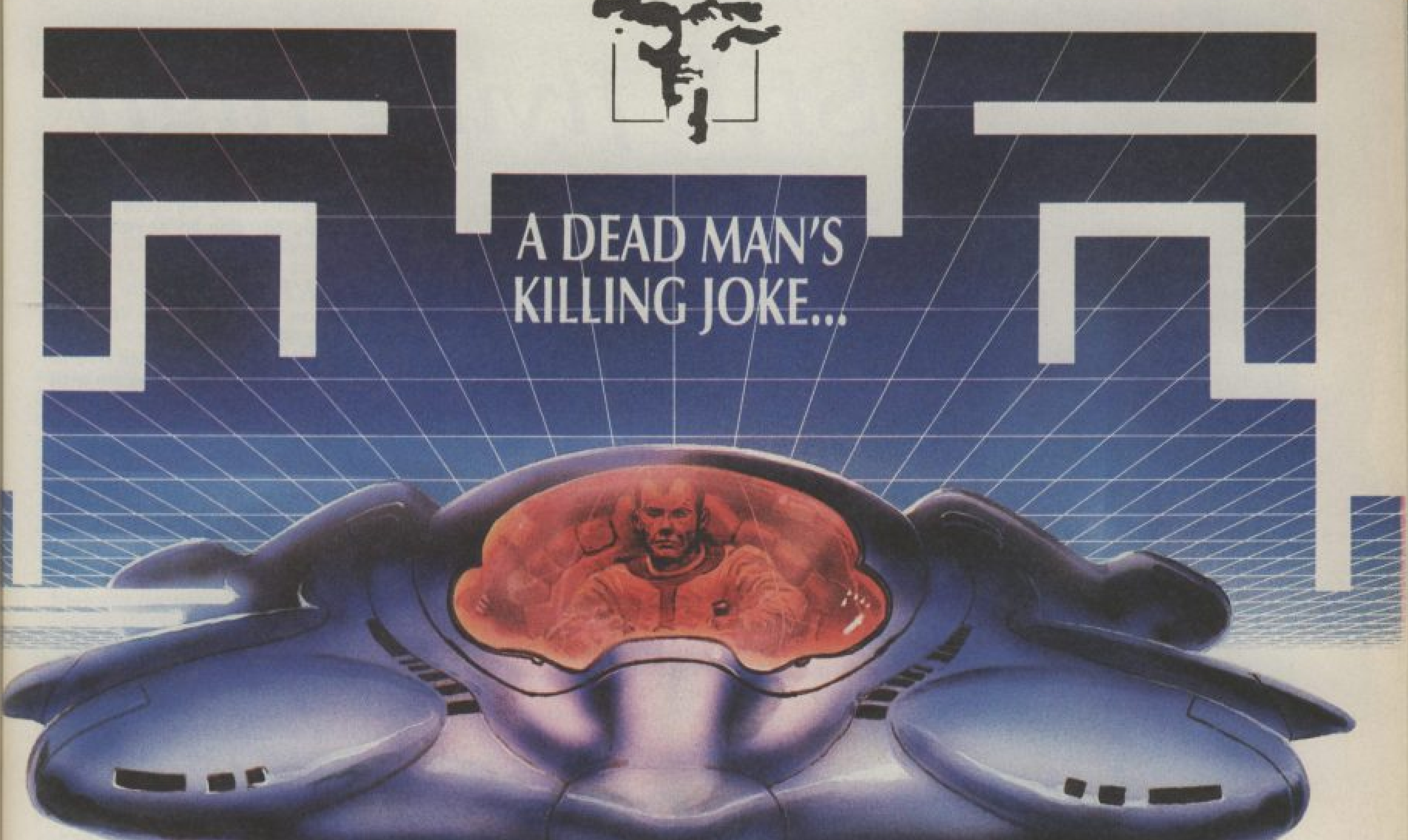
Bearing in mind you can run video on a CD it would seem to me that you have the cheapest way of obtaining TV, hi-fi, video and computer games.

The only stumbling block with this is that you cannot record onto home CD at present. Maybe that won't matter, maybe they can get around that problem. My guess is we have got about ten years before that kind of complete entertainment system takes off.

Do you want to know the sad thing about this? Whilst British financiers are still debating on whether the Channel tunnel is a good idea, there is probably a company in Japan who have already invested a considerable amount of money in this, and are biding their time waiting to strike. And if you want one more guess, their name probably begins with N.

Michael Baxter runs Solution PR, a leading industry public relations company. He's married and has recently become a father to daughter Kate. Awwww.

THALAMUS







The Snare: a twenty-level deadly maze built in a temporal cavity by billionaire Andre Thelman who ten years ago entered his creation with his most valued possession — and died.
The hunt for the mystery treasure has turned into the hottest vid game show on earth as contender after contender dies trying to crack the maze's secrets. Will you succeed?
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CBM 64/128
Cass:£9.99
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Paul Rigby once again proves that there's another culture living inside your computer. But how do you discover it? All it takes is a bit of time, a bit of money and the right advice. Cue, Paul...

Still flying high

Remember the review of Dynamix's wonderful flight sim, *A-10 Tank Killer* (TGM027)? Well, I have just received exclusive news that the system used to develop *A-10* (a graphics engine known as 3-Space) has been licensed by Sierra. Dynamix admit that the two companies have been forging strong ties which initially resulted in just the core of 3-Space being transferred. However, now that the rest of the system is in the hands of Sierra, we should expect some very interesting products integrating 3-Space with Sierra adventures. Sierra's Ken Williams stated that 3-Space would '...expand the capability of our current SCI language and add a higher degree of realism to our games.'

As for Dynamix themselves? Well, look out for an *A-10* campaign scenario disk and a WWI flight sim, using a much improved *A-10* system, and possibly called *Red Baron*. It may change because MicroProse believe they have the rights to the name.

Masters of strategy, Koei, have released a game set in ancient China. However, as a change from the historical facts that are normally portrayed, Koei have opted for myth and legend. Gao Qiu, a rather unlikable Minister of War, has seized authority. His opponents have either been thrown in the dungeons or exiled. And, unless you can destroy him, you're next. But while you are busy with that lot you must protect the Chinese border from barbarian attack. *Bandit Kings of Ancient China* features 255 characters, four scenarios and an in-depth battle system which includes magic for one to seven players.

MORE ULTIMAS

More details on *Ultima VI*! The full title will be *Ultima VI — The False Prophet* and the disk count for the PC will rise to either six or eight. The story begins with you in the clutches of the Gargoyles (nasty). They have attacked Britannia and as a last ditch effort the rulers have summoned you to stave off destruction. However, *Ultima VI* has far more to it than that. After a time, you learn more about the Gargoyle race and begin to realise that they are not all that evil after all. They are fighting to save their race while attempting to 'right an ancient wrong'.

Devotees of the *Ultima* series will be interested to know that a special deluxe edition of *Ultima VI* is in production, as is a book from *Compute!*. Called *The Official Book of Ultima* the tome celebrates Origin's ten years in the business.

A new action/RPG is being released by Origin, using an upgraded *Times of Lore* system. Featuring sparkling 256-colour VGA, *Bad Blood* offers 'radioactive roleplaying' in a post-nuclear holocaust arena. In the rebuilt cities, the humans prepare for an all-out assault on the mutant hordes. Thousands will surely die — unless one hero can stop it. Lots of characters, lots of interaction, lots of weapons and lots of action. Looks like a game to revive the weary heart of the dedicated roleplayer.

The
ADVENTURE
STRATEGY
ROLEPLAY
Column

CRIME AND VICE

'Your name is Marid Audran. You like crime and vice. You're very good at that kind of thing.' Available in March, initially on PC, is *Circuit's Edge*, Infocom's new Cyberpunk RPG. As a PI living in the Budayeen ghetto, you must find the missing notebook of a feared crime lord. The Budayeen world of 2202 is taken from George Alec Effinger's books When Gravity Falls and A Fire in the Sun.



CONVERSION CORNER

Conversions? Don't talk to me about conversions. I've been swamped with them! The Amiga version of *Starflight* (£24.99) has finally appeared. I am a little bit disappointed with it, though. The landing sequence is far slower than the PC version. In addition, the graphics are a little half-hearted for an Amiga. However, the basic game is still a classic and is recommended. In addition, Electronic Arts have released the C64 version of *Sentinel Worlds* (£14.99, two disks) and an Amiga version of *The Hound of Shadow* (£24.99 — 1Mb and 512K versions). PSS's *Austerlitz* (£24.99) has marched to the ST while Accolade's *Steel Thunder* has trundled onto the C64, one of the few C64 strategy games available on tape. Finally, Origin's *Windwalker* (£24.99) has been converted to the Amiga.

Imageworks have released a data disk for all *Bloodwych* fans (Amiga/ST). It is especially recommended because the *Bloodwych* team have improved on the basic system, instead of exploiting fans by re-hashing the original (like *Chaos Strikes Back* — see review). The data disk has 25 new levels, a new class of spells, recruitable monsters, new monsters and enhanced graphics, as well as a hints & tips booklet for the original game. Well worth the £14.99.

In a significant new announcement, Infocom have revealed that they are to produce their first game for the Nintendo console. Called *Tombs and Treasure*, it promises to be an action-oriented RPG similar to *Times of Lore*. Commenting on the future of Infocom, Rob Sears predicted that Infocom would 'continue to encompass imaginative storylines and begin to take advantage of the new multimedia technologies that combine digitised audio-visual effects and intuitive interfaces.' Compact disc...?

And after that quick look forward, I can sit back and rest for another month. Now where did I put that cup of cocoa...?

PAUL RIGBY, TGM, NEWSFIELD, LUDLOW, SHROPSHIRE SY8 1JW.

Amiga £24.99

DEMON'S TOMB

Melbourne House

GOLDEN SCROLL

Well, well, what I nice surprise. An actual, honest-to-goodness, text/graphic adventure — and a little cracker at that! The story is set in rural England and surrounds the secret of a tomb, discovered during an excavation by Professor Lynton and the terrible events that follow.

Initially, as a sort of foreword, you play the Prof about to be burnt to death in the tomb which has mysteriously sealed itself. Your task is to salvage as many objects as possible which might prove helpful to anyone finding his impending charred remains. After the Prof's sad demise you play his son, Richard, the principle character.

Frankly, the adventure's design is superb. On a purely technical level, *Demon's Tomb* even exceeds Infocom and Magnetic Scrolls offerings. Melbourne House have introduced an ingenious system whereby you decide what you want the interface to look like. Do you want 40 or 80 column text? Do you want a status line, a window around the text, a full line editor, text in two columns? Do you want to input text or select commands from an extensive menu system operated via keyboard or mouse? How big do want the menu to be? You can select a variety of colours for all of the above features — the list goes on!



The parser is excellent. For example, say open and it will presume you mean the door, or coffin, etc, speeding up the gameplay. If there is a choice it will list them and you simply select the required object. The game recognises a barrel of words including IT, THEM, HIS, HER with good use of the ALL/EVERYTHING/BUT/EXCEPT commands, plurals and random objects ('throw book' will randomly select one of the books you are carrying). There is a comprehensive macro language, an AGAIN and EXITS command as well as the very subtle, but well implemented, THINK ABOUT command which is similar to EXAMINE but takes advantage of your experience and knowledge. It assumes you have mused over a situation and have come to a decision.

Interaction is very straightforward, I enjoyed the puzzles and the storyline is well written. Graphics are optional, accessed via a press of a button (designed by Carl Cropley of *Hound of Shadow* fame). Demon's Tomb is highly recommended. I sincerely hope Melbourne House are planning a sequel because I'm suffering from withdrawal symptoms already!

ADVENTURE 92%

PC £24.99

HERO'S QUEST 1

Sierra

Sierra's latest of many releases describes itself as an RPG. However, it isn't. But it does qualify as an adventure with roleplaying overtones. Interestingly, you should be able to play *Hero's Quest* three times because each of your chosen personas (thief, mage and fighter) experiences different situations particular to their character. Apart from this feature and the initial stats screen (where you can share 50 points amongst your attributes) the game is a true-blue adventure.

A small town which has been cut off by an avalanche has also trapped a variety of monsters roaming about causing untold mischief. As well as dealing with that lot, there are a variety of quests to complete.

While the puzzles are fairly easy, the gameplay is totally absorbing. Splashes of humour are everywhere, enhanced by the superb animation. *Hero's Quest 1* is another (yawn) winner from Sierra.

ADVENTURE 86%

PC £24.99

YES CHANCELOR!

Topologika

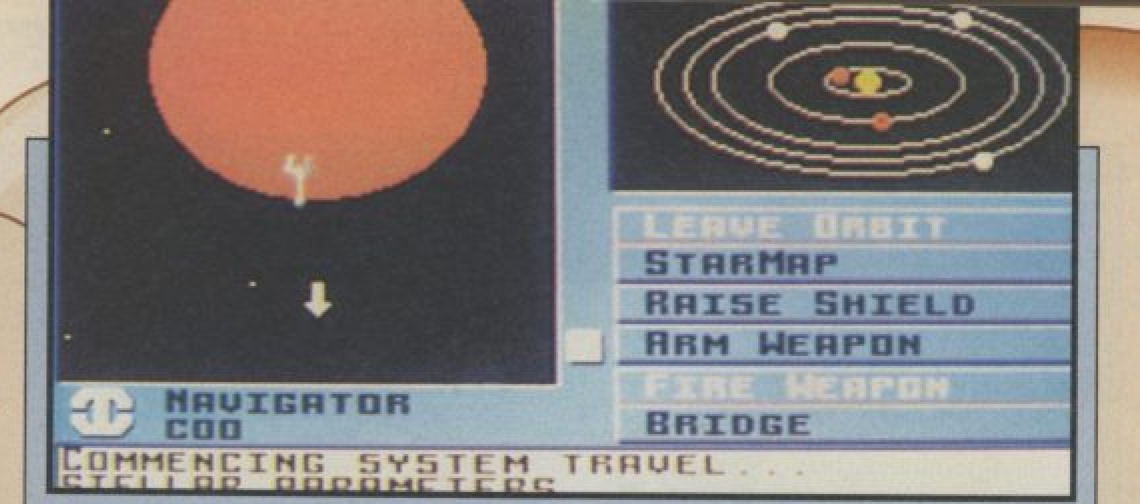
In a desperate attempt to be topical may I present, *Yes Chancellor!*. Your chance to put your money where your mouth is, so to speak. The game was written by Tom Tuite CBE, an economics graduate, former senior official of the Inland Revenue, and an author of a book on taxation who still works for the tax inspectorate. Mighty qualifications for a economics simulation.

You take your seat, in Number 11 Downing Street, having selected one of four levels of difficulty — from 'Testing the Water' to 'Can you Walk on Water?'! Succeeding in this game is to achieve the ultimate balancing act: keeping inflation and taxation down, improving the economy, keeping the unions and the public sector happy and, most importantly, keeping the PM content!

Your aim? Retire after fifteen years with a life peerage!

I must say that I thoroughly enjoyed *Yes Chancellor!*, it proved to be disconcertingly addictive. Why disconcerting? Because I never thought I would enjoy a program based upon economics, figures and Nigel Lawson. Try it for yourself and you'll see what I mean.

STRATEGY 84%



PC £24.99

STAR-FLIGHT 2

Binary Systems/Electronic Arts

Devotees of the classic original will be rather chuffed at the appearance of the long-awaited sequel. It's another biggy, too. There are 500 planets, 30 alien races, new weapons and a lot of space. This is successfully reflected in the freedom the game gives to the player, it is totally open-ended with, as Binary say, 'no sub-plots'.

The background story surrounds the disgusting Spemin. The egocentric blobs have developed some deadly new weapons and have an endless supply of the valuable Shyneum fuel — interesting because your home planet, Arth, is suffering from a fuel shortage. You must find this fuel and the Spemin technology, before the Spemin get into some mischief.

A major new feature in the sequel is the trading element which is enhanced by an improved interaction routine. The interaction is the heart of the game, being developed by Greg Johnson, a linguist (he used to talk to dolphins). His characterisations amongst the 30 alien races are superb. In fact, this is where the graphic improvements have occurred (the rest of the game is disturbingly similar to the original). Trading can be a real challenge as you try to knock the alien's price down to an acceptable level, while trying to remember the alien's character traits. Some aliens are more responsive to you when you adopt an obsequious manner, for example.

The only negative criticism I can offer is that the interface has not been improved from the original. It was slow and awkward, then, and nothing's changed. That apart, *Starflight 2* is an enthralling RPG which will keep you busy for a long, long time.

RPG 84%

Amiga £24.99

DAY OF THE VIPER

Accolade

Gar is a bad lad. The leader of a mechanised race, he has been at war with the Star League for years. Now Gar has taken a vital defence base located within the Parin system and you, an attack android, have to play a sort of interstellar bailiff. Your task is to regain control of the complex, which consists of five buildings (with five floors each). The best way to clear out the place is to re-initialise the Security Defense Computer. To do this you'll have to find 25 floppy disks, load the lot into the Defense Computer and boot it up. Mucho mechaniods stand between it and you — not to mention Gar himself.

The game is played from a first-person perspective. You walk amongst the corridors, shooting the bad guys and collecting objects (power-ups, weapons, pass cards, etc). A nifty auto-mapping routine helps keep your bearings. As you are an android, your circuits can be damaged from attack. It is possible to call up the board and replace a damaged chip by finding it on your travels. As in all maze-games of this type, there are a variety of traps to avoid. Proximity mines, proton mines and teleport traps are just a sample of the nasties ahead. Once you have found a way into the various 'restricted' rooms you'll have access to a several features such as communication rooms (display important messages for you) and power rooms (restore full power to you).

Day of the Viper is a relatively simple game which does not present any new or innovative features. However, treated as a light-hearted romp, it can still provide enough entertainment to while away a few late nights.

RPG 77%

PC £24.99

SEARCH FOR THE TITANIC

Capstone

Search for the Titanic is an intriguing game which is divided into two parts. You must not only find the Titanic, but also return with proof of your find. The game comes with two disks, an 84-page manual and a reproduction of the front page of the New York Times the day the tragedy struck.

Firstly, you must decide what equipment, personnel, etc, you wish to take. Having totted up the bill you scan a range of organisations for funding. When you're all set, you sail out into the wild blue yonder in search of fame, fortune and encrusted wrecks containing poisonous fish, man-eating sharks and perilous tides...

After using a sonar and a magnetometer to locate the wreck you must dive (using a mini-sub or scuba gear) to the wreck in search of treasure. To obtain enough money to buy all of the equipment needed for the Titanic expedition, you will need to find about ten other wrecks to gain the sponsors' trust (and money).

Graphics are fair in CGA and EGA. Apparently the VGA version contains excellent VGA screens. However, Capstone must not think too much of them because they couldn't be bothered to send them in for review. However, it's an in-depth game which lacks too much gamplay for a total recommendation. Initial interest waned to boredom after a comparatively short time. It may be worth a look if you're after something different, though.

STRATEGY 68%

ST £24.99 (also Amiga, PC)

CHAOS STRIKES BACK

FTL/Mirrorsoft

TGM has a reputation for being first with the news, having more than its fair share of exclusive reviews and a sensible 'review policy' which states that all games are thoroughly playtested before a review actually takes place. This is an apt reflection of our dedication to you, the reader. Especially so, when you consider the ugly rumours that certain magazines only had a brief look at *Chaos Strikes Back* (an hour or two, would you believe) before publishing a full review — all in an effort to be 'first'. I've taken my time, so this is the first real review. Onward...

Chaos? Confusion, more like! When *Dungeon Master* arrived on the scene it was rightly praised for its unique interface, excellent graphics and atmospheric sound. However, as an RPG, per se, it could only be judged as fair. Good puzzles, yes, but interaction was poor, the environment tedious, hack 'n' slash predominated, combat was fictional with a magic system that should have been more fully developed. Never mind, though, there's always the sequel isn't there?

So here is the sequel — or is it? Originally, FTL were going to produce a *Deeper Dungeons* scenario disk for *Dungeon Master*. Then they decided to lengthen the five levels to a full ten and produce a *full-price* stand-alone game. This initial indecision has played havoc with the game and its pricing, especially when you look at what you get for your £24.99. *Chaos* is basically *Dungeon Master* (with re-jigged puzzles), slightly enhanced graphics and a couple of simple utilities that are strictly additional to the game. Nothing else has changed, why? Just what have FTL been up to all this time? Surely, using the basic

Atari ST, PC, Amiga
£24.99

PRINCE

Frames/ARC

Prince is a comparatively simple one- or two-player wargame based on a fictional campaign to unify your country — an island situated off the continent of Europe. You do this by killing the enemy's prince.

Your forces are divided into four different ranks (princes, company commanders, etc), two types of regiment (cavalry and infantry) and three types of company (swordsmen, axemen and spearmen).

Prince's principle feature is its zoom command which takes you from an overhead viewpoint into a company-level close-up, featuring 3-D graphics of individual soldiers, skirmishing, etc. While it is an admirable attempt, the close-in 3-D view (which is most frequently used) is poorly implemented. For example, there should be some indication that, while you are studying a close-up on one section of the battlefield, another part of your army is being murdered on a different section — you are totally oblivious to the other action. Furthermore, without your guidance these particular troops are slaughtered due to a lack of initiative from your company commanders who stand, watch and wait their turn to be killed. Moving around the map should have been done via cursor-scrolling (when the cursor hits the screen border), and it should be speeded up. It is much too slow as it is.

The basic system is a good one but a fair bit of re-working is needed for a playable game.

STRATEGY 61%

DM code and graphics engine, FTL could have produced *Chaos* in a matter of a few months. After all, there have been no major changes to the original — even the enhancements where instigated late in development!

The game itself is unnecessarily difficult at the initial stages, which would have been allowable in a scenario program, but not a sequel. It looks like FTL have tried to patch over this error by giving you a bunch of high-level characters to use. True RPG sequels are stand-alone products which give the new player a chance to enjoy any new features employed within the game as well as giving an import utility for experienced gamers from earlier games. Ask Origin's Richard Garriot and he'll advise you to play the superior *Ultima V* first and then, if you enjoy that, work your way back through the other Ultimas. In *Chaos* the design of the game dictates that you won't survive without *DM* experience — a classic scenario-type situation which, therefore, generates confusion.

In its favour, *Chaos* has a bunch of devious puzzles, nice graphics and sound. However, the game is grossly overpriced, it should retail at £14.99 — no more. My impression is that *Chaos* is a half-hearted, patched-up game which will disappoint more people than it will delight. If the *Bloodwych* team can produce a scenario disk, in quick time, with several real improvements to the gameplay why can't FTL do the same with the so-called sequel?

RPG 65%

PC £24.99

SHERMAN M4

Loriciels

Another combat tank simulation, this time starring America's trusty Sherman tank. The three campaigns have been selected because of the Sherman involvement. They include the Normandy landing, the German push at the Ardennes (Battle of the Bulge) and a desert campaign. In addition, you may take part in any of the five missions contained within each campaign. The enemy take the form of Tiger, Jagdpanzer 5, Panzer 4 and Stug 3 tanks.

Graphics are solid 3-D type. Tanks are well detailed with the odd building and bridge amongst the background. You get one outside viewpoint and a map screen giving you a strategic view of the battle. Once you die you are transferred to another one of your four tanks. The computer controls your forces while you take manual control of one Sherman.

As a tank simulation, *Sherman M4* is a bit of a bummer. The game tends to fall between two stools. It is too simplified and lacking in any sort of tactical depth to succeed as a strategy game. Yet it is not fast or hectic enough to be recommended as a shoot-'em-up. Having four Shermans (plus jeeps for recce purposes) is a great idea poorly implemented by minimal artificial intelligence on the computer's part. In such a crowded marketplace you'd have to be pretty good to topple MicroProse's *Tank Platoon* — this isn't.

STRATEGY 57%

PC £24.99

THE COLONEL'S BEQUEST

Sierra

Described as 'an interactive play in eight acts', *The Colonel's Bequest* is another adventure giant from Sierra. Ten disks of murder, mystery and fancy graphics surround the story of Colonel Dijon who calls together his family for the formal reading of the will. The trouble begins when murders occur left, right and centre. Trouble is, quite a few of those will be yours — you'll never forget the Psycho murder scene in the shower (shiver). Besides the disks, the game includes a map of the estate, 15-page instruction book and a Laura Bow notebook and pencil.

The Twenties atmosphere is wonderful. The characters' outfits and even the way they walk is true to the time. As designer Roberta Williams says: 'I thought it was time for a murder mystery. People love [them]... it's not a genre that's being done much in computer games.'

Roberta continues: 'It's not quite as puzzle oriented as most. There are puzzles and clues, but it's much more story oriented than our previous games and the characters are much better developed. It's really more of an interactive story.'

Excellent support is given to the Roland LAPC-1, AdLib and Games Blaster sound cards. I thoroughly enjoyed *The Colonel's Bequest*. The confined setting helps to make the adventure gel, giving the plot a busy, fast-moving feel to it.

ADVENTURE 89%



WHAT NOW?

Ahoy me hearties! What have we here? Heh, heh, heh. A troop of scallywag landlubbers foundering on the craggy rocks of Infocom, m'be? Heh, heh, heh (again). Avast and splice the mainbrace, string the troughbink, hoist the dongwibble and... and pin your ears back while I fill you full of hints (sounds of cannon fire)...

Uninvited

PC, Amiga, ST

Don't leave the house till you've started a fire and solved the puzzle of the hingeless box. If that blasted demon with the key begins to get on your nerves, don't worry he's not important until much later in the game. Outside, try speaking to the dogs and exploring below the altar.

Deja Vu II

Amiga, ST, PC

Avoid the desert! If only my mother had given me similar advice, sigh. Anyway, you won't find too much in the train station except, er, trains I suppose. Oh, and don't cross the, erm, what was it, the er — SPLAT — oh, yes, don't cross the railway tracks.

Warship

C64, ST

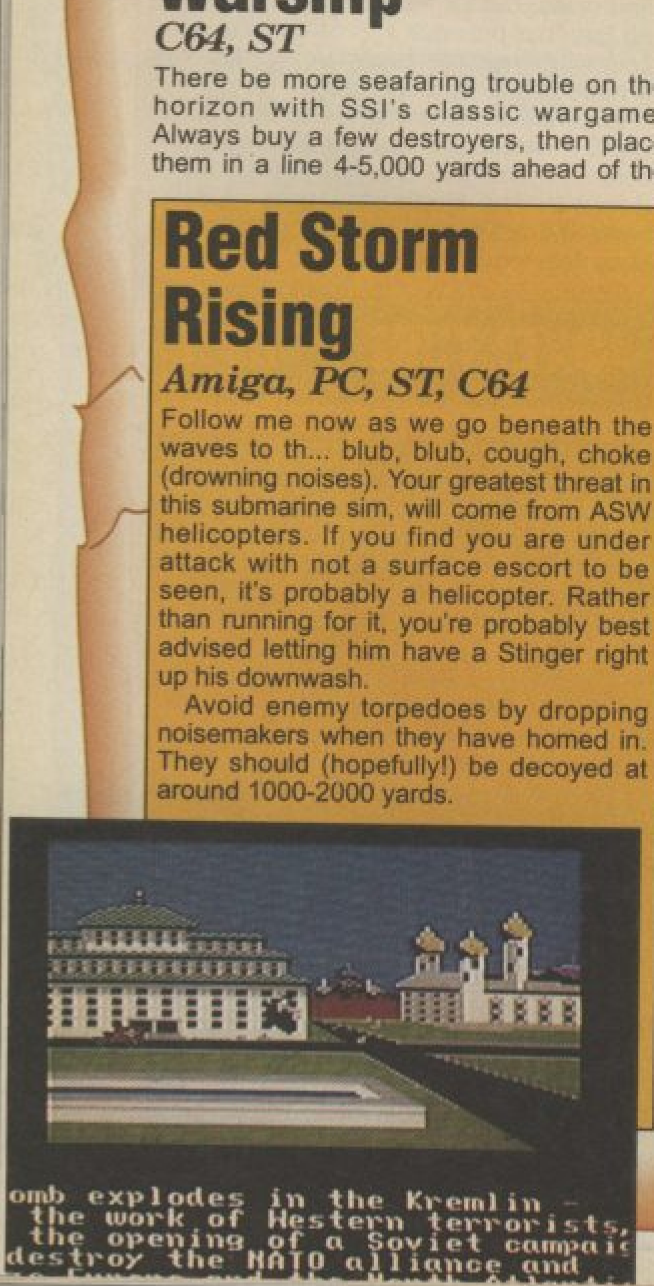
There be more seafaring trouble on the horizon with SSI's classic wargame. Always buy a few destroyers, then place them in a line 4-5,000 yards ahead of the heavier ships. Your destroyers will now be able to spot torpedo attacks with their course reported to you — giving you time to manoeuvre your cruisers and battleships. Don't forget, destroyers are wonderful for employing smoke and blinding the opposition.

Red Storm Rising

Amiga, PC, ST, C64

Follow me now as we go beneath the waves to th... blub, blub, cough, choke (drowning noises). Your greatest threat in this submarine sim, will come from ASW helicopters. If you find you are under attack with not a surface escort to be seen, it's probably a helicopter. Rather than running for it, you're probably best advised letting him have a Stinger right up his downwash.

Avoid enemy torpedoes by dropping noisemakers when they have homed in. They should (hopefully!) be decoyed at around 1000-2000 yards.



Demon's Winter

C64

A bit of advice when you're creating your party. Create a Paladin and buy him a priesthood, thus giving you two skills for the price of one and freeing a character slot. Don't bother learning Potion Lore or Hunting, they are of no real use in the game. View Land and Weapon Lore, however, are very useful. Having two wizards is a good idea. One with Spirit Runes, the other with Ice Prunes, sorry, Runes.

Bard's Tale III

C64

Sore feet from trekking around Tenebrosia? Can't find a Shadow Door to go with a Shadow Lock? It is there, just not immediately evident. Those of you who have gone on the coach excursion to Malefia don't forget to take all of those special goodies with you — you'll need them.

Steel Thunder

PC, C64

Having engaged the enemy, switch to the gunner's viewpoint and use the thermal sight to zero onto the target. At this point it is very important to have the right ammunition loaded. This is where the loaders reload (because of the lag time) and switch speed (change ammo). Don't forget to check out the ammo effectiveness chart on page 33 of the manual.

Gold Rush

PC, Amiga & ST

Before you leaving Brooklyn don't forget to visit the cemetery, take a family photo and find a gold coin. Also, visit the blacksmith at Sutter's Fort, he's a lonely fellow and likes a chat. For the hidden gold in the gold mine (where else?), use the pick to do some serious picking on the shaded areas of the mine walls.

Plundered Hearts

C64, PC, Amiga, ST

Daddy's been kidnapped! No! Yes, really! But don't forget to go the Ball before you troop off to find him. Once you've done that, check out a good (?) Barbara Cartland in the library. You know — where they always keep the hidden doors, secret passages and the like. Handle things freely and try to overcome your strict upbringing and you should uncover the passage.

Kings Quest II

PC, Amiga, ST

Lolotte wants a unicorn. So you'll have to make friends with the one in the meadow. Riding the thing is a different sack of ferrets, though. Get the pole from the fisherman, take a long swim, and you'll be well on the way to getting a bridle for your four-legged friend.

Manhunter

PC, Amiga, ST

On day two the Orbs want you to investigate a break-in at the Grand Central Station. There are three people to track and it is imperative that you track all of them. At the night club you might receive a bit of bovva from a group of rather aggressive gentlemen armed with knives, Molotov cocktails and the like. Don't panic, just duck the high throws and jump the low ones.

On the third day you will need to visit an apartment. The name of which will be seen as two separate halves throughout the day. Once you're there, though, don't be taken in by the obvious.

In the final area you will find a computer monitor, log-on and see what you can find. Note the locations of the four sites.

Guardians of Infinity

PC

As your agents merrily go about their business, they will often report back to ask whether they should reveal to their interviewee that they are from the future. In a word — no. Why put them deeper in the residual excreta than they are already? If any one of your agents finds themselves under arrest re-boot and start off again from your last saved game. No-one is allowed to stay in the future past midnight of the 22nd 1963 — or they will surely turn into a pumpkin.

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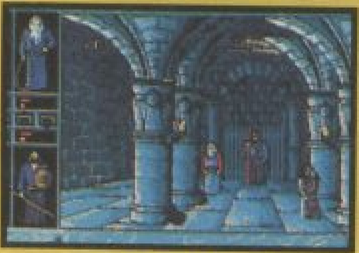
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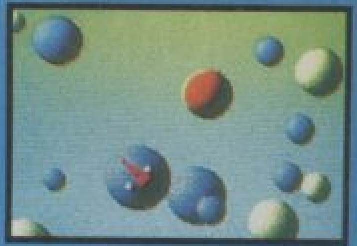
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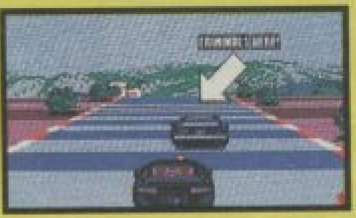
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TX:027 Feburary 90: Space Ace — it's flippin crazy mate! David Wolf — He's a special agent! First EVER reviews of new Atari LYNX games! The CD side of computers, plus more action than you'll find in a ferret!
TX:028 March 90: Smash it up! The beat 'em ups compared! Exclusive CES report! Consoles — which one for you?



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READER CLASSIFIEDS

WANTED

TRAP wanted for the C64. Published years ago by Alligata. Does anyone have and ORIGINAL tape that I can buy? Phone (0933) 55273 or write to Mark, 296 Newton Road, Rushden, Northants. NN10 0SY.

Boulder Dash game wanted for Amiga 500. If anyone knows where I can buy a new copy of this game please write to PO Box 2502, Auckland, New Zealand.

PC Engine, Sega, Nintendo: Games and add-ons wanted (joysticks etc.). Will pay up to £10.00 per item. Send your lists to: G. Schofield, 15 Beech Road, Bedfont, Middx. TW14 8AH or ring 01 890 9744 between 5.15pm and 10.00pm.

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Atari ST520 with over £800 worth of software, games, mouse, joystick, demos and mags. Games include Hard Drivin', Batman (Movie), Chase HQ, Double Dragon 1 and 2. Excellent condition £360 ono. Phone (0676) 33424 and ask for Steve (anytime).

Sega System, one month old, boxed, excellent condition. Includes two joypads and seven games including Rastan, Vigilante, Afterburner and others. Worth £230, selling for £130 ono. Call Charles (0624) 813991 after 4pm thanks.

PEN PALS

Amiga contacts. Beginners welcome. Write to Anthony McWilliams, 9 Old Park Road, Leeds LS8 4JT. 1,000,000 % reply.

Amiga contacts wanted to swap with. Write to Reuben, Harbledown, Westland Green, Little Hadham, Herts. SG11 2AQ, England. 100% reply.

PC penpals wanted worldwide. PD, demos, games etc. 5.25", 360K or 1.2MB. Everyone welcome. 100% reply. Write soon: Marko Jalonen, Paavonp, 6 as 10, 40200 Jyvaskyla, Finland.

Atari + Amiga contacts wanted. Lots of games. Beginners most welcome. 100% and fast reply. Remember Amiga or Atari ST. Also Megadrive contacts wanted as well. Write now to Don, 3 Mosslingal, East Kilbride, Glasgow G75 0HH.

Andy (ITV) wants hot contacts on VHS/Amiga. Just phone 0670 515052 or write to 40 Heathfield, Stobhill Grange, Morpeth, Northumberland NE61 2TR, England. Overseas/UK VHS contacts are more than welcome.

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Spanish lateness

Dear TGM
Yesterday, I went into a shop, a great shop. This shop had all kinds of magazines. I was looking for a foreign computer and console mag. I found two British mags, one of them was TGM. I bought both. When I was reading them a thought dawned on me: what Spanish lateness!

What would you think of a country where an 8-bit Nintendo is new!? It's not an African country! It's Spain! A console grey market doesn't exist in Spain (nor a black one). That means Spain won't have a PC Engine till Barcelona '92 at least!

If I want to buy a PC Engine or a Sega Mega Drive, I have to go to England, Germany, etc. So, I think British people are lucky people (more than you think!). Maybe, the Spanish console Prehistoric Age will finish soon (hopefully!).
David Castillo, Pamplona, Spain.

Roll on Barcelona '92! Whatever that is. If you seriously want a console to brighten your life, check out the mail order companies offering the PC Engine and Mega Drive in this issue of TGM.

Points of view

Dear Anne Robinson
Why, oh why, oh why, do the BBC never broadcast any *interesting* programmes about computers? Micro Live? You must be joking — fine if you've got a BBC micro and want to download weather satellite pictures; but it's not going to help me beat *Operation Thunderbolt* is it?

I was hoping the recent QED show would offer something interesting, but NO! It implied anyone who has a computer is in danger of becoming a junkie and in need of a serious talking to! Come on BBC; pull your socks up!
Matthew Howard, Norfolk

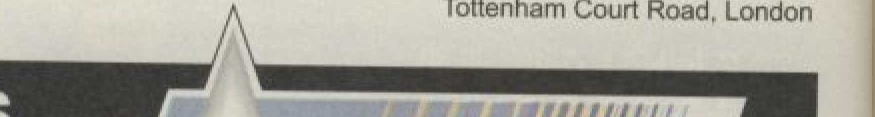
Erm, are you sure you got the right address, Matthew? We can see your point — there is a serious lack of computer entertainment coverage on the telly. But maybe this is all set to change. Rumours have it that the BBC have been in touch with leading software houses checking all kinds of information. Stay tuned!

Lynx found!

Dear TGM
Marshal M Rosenthal's reviews of Atari Lynx games were great as I only bought a Lynx a few days before TGM027 came out. As there are only a few games on the market and they are quite expensive I had to choose carefully. Thanks to your review I brought *Blue Lightning* and what a game! It knocks all my ST games for six. (I've also ordered *Electrocop*.) All I can say to TGM readers is that the Lynx is a brilliant little machine. Buy one.

You can now buy the Lynx in Tottenham Court Road, London

Gameplay gripes



Dear TGM
About two years ago I bought a Commodore Amiga (having sold my C64), a computer which I thought would change my life. I marvelled at the super stereo sound and amazing graphics. At that time there were few games released, and an even smaller number which managed to hold my interest for long. But I thought that with time more games would rely on gameplay and less on graphics and sound. Two years later, I have found that absolutely nothing has changed.

True, there are some good games around, such as *Carrier Command* and *Elite*. However, many games lying on the shelves suffer from major problems, primarily gameplay. For example, having recently bought *Hard Drivin'* for almost £20, I was surprised that it only lasted about two days in total. What some reviewers seem to forget, and this is a particularly good example, having played a game is that the review should be focused on gameplay and not the accuracy of the conversion. I found *Hard Drivin'* extremely tedious — although I did gain some enjoyment spotting the numerous bugs in the game.

Commodore 64 owners don't realise how lucky they are, with games costing half the price of Amiga software, and usually a damn sight more playable (*Turbo Out Run* for example).

It's hard enough getting the money together to buy a game, never mind the eventual disappointment with the lack of depth. If the software houses don't start getting their act together, the future looks very bleak indeed.
Daniel Hamer, Reading, Berkshire

You've hit the nail on the head! This has been the problem with 16-bit games since they hit the software scene — programmers get carried away with the graphic and sound capabilities of the machines. As a result, programmers may say, 'Well, there's plenty of colourful sprites and 37K of music so no-one will notice if the gameplay is slightly lacking.' A good test for 16-bit programmers would be to write a game in black and white with no sound. If it's great, apply colour and sound then hey presto! The best game ever! Perhaps...

All reviews are focused on gameplay, it would be silly if they weren't! Scores are always based on how good the actual game is: conversion or original. Naturally, if the conversion's a very good one then it bumps up the overall score, but not a lot.

To cheer you up have £50-worth of software — and spend it on playable games!

W1. To all those people who brought a Game Boy, all I can say is never mind.
Lee Poulson, Hayes.

Currently, Marshal is the best man for reviewing the Lynx games — he's had more experience than anyone! Glad to see you agree with him.

Play and enjoy

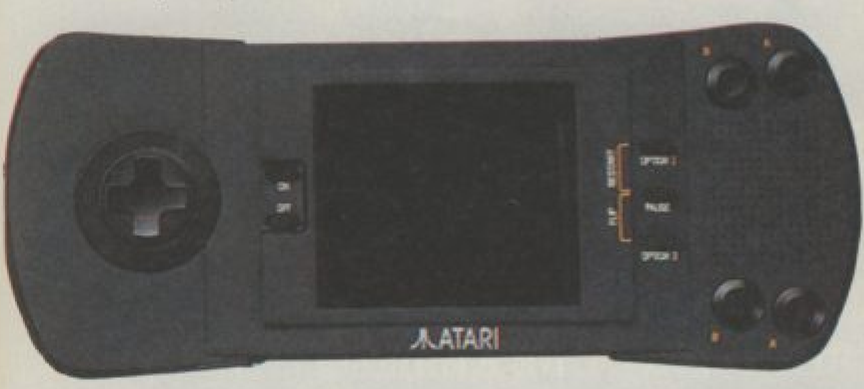
Dear TGM
I felt I just had to reply to Mark Hewstone's attack on the Archimedes in Issue 27. He seems to think that he has just won this argument. His argument is ill thought out and heavily biased. While I accept that nearly everyone will be slightly biased towards their own machines, Mr Hewstone seems to have neglected to mention any of the Archie's other superior specifications. In fact he doesn't even mention any of the Amiga's good points.

The home computer just seems to have been turned into a status symbol. All the 'my computer's better than yours' letters in magazines just go to prove this point. People should be thankful that they own a computer. So what if someone has a better computer than yours? Good luck to them. The worst thing is when someone says that their computer's the best and slags off computers that are meant to be poorer in comparison. If their computer is so good why do they need to attack lesser computers? Maybe they are insecure individuals with a persecution complex.

So let's just enjoy what we have. Games and computers are meant to be fun, not all out war between different machine owners. By the way, I own an ST and am neither jealous of Archie owners nor do I look down upon Spectrum owners. That doesn't mean to say I wouldn't like an Archie.

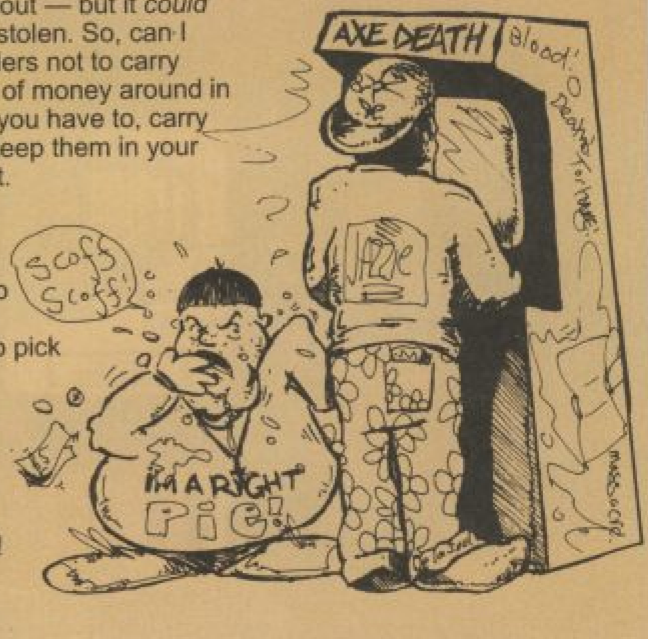
Play and enjoy and leave pointless bickering to the politicians.
Ian Slater, Brighton.

Amen. This really ends the debate on which computer is the best (everyone knows the Spectrum is...).



Pick warning

Dear TGM
I'm writing to warn your readers about the serious danger of pickpockets in arcades. I thought I had my wallet pinched (with a tenner in it!) while playing a coin-op. I was so into the game, and what with all the people pushing past me I just didn't notice my wallet disappearing from my back pocket. Luckily, it was just one of my 'mates' mucking about — but it *could* have been stolen. So, can I advise readers not to carry large sums of money around in arcades. If you have to, carry coins and keep them in your front pocket.
The same goes for bags — it would be so easy for someone to pick up a bag while the real owner is engrossed in a game. Be warned!
Andrew Johnson, Brighton



You do have to be careful, but most arcades are fitted with cameras, and staff are often wandering around keeping an eye out for pickpockets. But, yes, do be extra cautious with your money when you're concentrating on something else.

Op Wolf bug

Dear TGM
I have a bug to report in *Operation Wolf*. I'd never heard of the game, but a friend explained that you shoot men (crack commandos) with an Uzi machine gun and that he'd just bought it for his C64. So I went to his house with the artillery and started shooting. Imagine my surprise when the TV exploded and shards of glass several inches long embedded themselves in my friend's face and upper torso.
How can a reputable company like Ocean get away with some glaring bugs in production?
John Cassidy, Glasgow



Do you have similar problems following simple instructions, folks? If so, send your stories to Utter Rot, Viz Comic...

Polska dotty

Dear Sir!
I am interested your firm. I have a great request, send me, please, prospect and labels from your firm.
Adam Ciszewski, Gdansk, Polska
My firm what? (Phurrt!)

A NEW SHED!

Forever in the most luxurious offices, The Games Machine team have upped sticks and moved to a new shed — if all goes according to plan. We're now situated at the bottom of Ludlow, in an old mill building by a stream. Sadly, as yet, there's no sight of Nellie Dean.
The new address is:
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Just stick Readerpage (or whatever's applicable) at the front. And, although we'd love to if we had the time, no correspondence can be entered into other than on this page. Which basically means don't enclose a stamped-addressed envelope because we really don't have the time to research and write a reply to every letter! Okay?

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THE NAME BEHIND THE GREAT GAMES



■ On the production line: CD 'sons' are used as stampers to produce thousands of CDs each day.

BEAM ME UP, SPOTTY

You missed it last month, but there's no avoiding it this month. What is it? The amazing CD development feature. Robin Candy went behind the scenes at Philips and DuPont Optical, one of the North's top CD manufacturers, and talked to Dave Wilson who told him just how it's done...

Both Code Masters and Rainbow Arts have recently released games on CD, and NEC already having over 30 games on CD-ROM for their PC Engine. But how does the information get onto the disc in the first place? It's not as easy as saying SAVE CD 'Space Blaster'. However, a lot of the principles are very similar to putting computer data onto normal floppy disk.

Information is recorded onto CD as a series of very tiny pits. When the disc is played in your CD player the laser travels over these pits and translates them into a binary code of ones and zeros. A smooth surface will reflect the laser beam back and the microprocessor translates this as a one, while a pit will diffuse the beam so that no reflection is produced, the microprocessor translates this as a zero. This binary code is then translated into an electrical voltage. When this voltage is fed through a speaker it produces sound.

With CD-ROM the binary code is fed directly to the computer's processor and corresponds to instructions which the computer understands. Code Masters' game CDs (which are not strictly speaking CD-ROM, as they are not completely interactive) work along similar lines to the more traditional tape storage method. The binary code is converted to an electrical voltage and sent along the connecting cables between the CD player and the computer. The electrical voltage is then converted by the computer into a binary code that it can understand. The advantage of using Code Masters-type CD rather than tape is that it is a lot faster and more reliable.

Computer games are recorded onto CD in exactly the same way as a normal soundtrack. As the pits on the disc are very tiny, manufacturing standards are extremely high. Some areas of production are maintained scrupulously clean. Areas where the pre-production master discs are most prone to damage from dust etc are called 'Class 100'. Here, special air-conditioning filters the air so that it contains less than 100 microscopic particles per cubic foot.

The tape is passed to a Sony DAE-3000 digital editing suite. Here track timings are checked precisely. All the details about track timings and muting between tracks form a table of contents. On the final CD this appears as a narrow band around the centre of the disc — that's how your CD player knows how many tracks etc there are on a disc.

The coded tape is put into a device known as a CD encoder this adds all the error correction to a CD. When a CD gets dust, finger prints, scratches etc on the side with the recorded information it interferes with quite a few of the pits. The encoder breaks up the digital information for each 'word' (a collection of bits that make up a single piece of information) and spreads it across the disc's surface, check digits are also added at this stage. So scratches etc won't usually destroy an entire piece of information because it is usually spread across more than one area of the disc. The CD player can often (with multi-oversampling) reconstruct the damaged signal.

This tape is then transferred to the Laser Beam Recorder. Here the bits of information cause a laser beam to switch on and off. What you end up with is a glass master disc with a spiral of pits. A thin layer of pure silver is then deposited on the disc making it electrically conductive and reflective. The disc is then checked for any timing errors by a digital master player.

The next stage is to produce discs that will be used as stampers on the production line. The master disc is coated with nickel, producing a silver and nickel sandwich. This is then peeled away from the glass. Next the silver is removed leaving a nickel 'father' disc with bumps instead of pits. This 'father' disc is then recoated with another layer of nickel. When this is peeled away a 'mother' disc with pits is created. This in turn is repeatedly electro-plated to produce several 'sons'. These discs with bumps will act as the stampers in the production line.

On the production line optical-grade polycarbonate granules are dried then filtered. The batch is then vacuum fed into the moulding machines. Here it is heated then forced against the stampers at high pressure. At this stage the CDs are transparent. The discs are then coated with aluminium to make them reflective, a lacquer is also added to stop the aluminium from oxidising. While further down the production line the discs are robotically trimmed. Finally they are hardened in an oven before the label is inked on the top side of the CD.

And there you have. Pretty simple really.

Remember, for the most comprehensive coverage of everything CD, stick with TGM.

The Games machine

NEXT MONTH

MAKE A DATE WITH YOUR NEWSAGENT ON THURSDAY 5 APRIL OR YOU COULD BE MISSING...

DESIGNS ON DESIGNERS

What it takes to become a top-rated games designer. Take tips from established designers and find out how you could make big bucks by generating ideas.

WAKING UP WITH WARREN

So, you want to be Warren Lapworth? Revealed! The perks, the pleasures and the pain of being a games reviewer. How do you relax at home when you play games for a living?

THERE'S A NEW GUY IN TOWN...

The most exciting entertainment machine in Japan, the CD-ROM-based Fujitsu FM Towns, looks set to make a splash in the UK soon. Developers already have the hardware. TGM investigates the software possibilities.

DANCE YOURSELF DISNEY

Marshal M Rosenthal reports on a new animation package for the Amiga from the wonderful world of Disney.

THE SEGA SITUATION

A look at how US Gold are developing games for the Sega console, together with sneak previews of Gauntlet and Impossible Mission.

■ PLUS ■

E-Motion survival guide ■ Latest happenings in Japan ■ Hot Slots ■ Interviews with a top programming team ■ Pages and pages of power-packed game reviews

ALL DEPARTMENTS ***Newsfield, The Games Machine, Ludlow, Shropshire SY8 1JW (0584) 875851.*** *EDITORIAL* **Consultant Editor:** Richard Monteiro **Deputy Editor:** Richard Eddy **Sub Editor:** Dominic Handy **Staff Writers:** Robin Candy, Mark Caswell, Warren Lapworth **Editorial Assistant:** Viv Vickress **Photography:** Cameron Pound, Michael Parkinson *PRODUCTION* **Editorial Director:** Oliver Frey **Production Manager:** Jonathan Rignall **Production Supervisor:** Matthew Uffindell **Reprographics:** Robert Millichamp, Tim Morris, Jenny Reddard, Rob Hamilton **Design:** Mark Kendrick, Melvyn Fisher **Systems Operator:** Ian Chubb *ADVERTISING* **Advertisement Manager:** Neil Dyson **Advertisement Sales Executives:** Caroline Blake *(assistant)* Jackie Morris. **Group Promotions Executive:** Richard Eddy **Mail Order:** Carol Kinsey. *Subscription rates available from main address.* Designed and typeset on Apple Macintosh II computers running *Quark Xpress* and *Adobe Illustrator 88*, with systems support from Digital Print Reprographics, Wirral Business Centre, Merseyside. Colour origination by Scan Studios, Islington Green, London N1. Printed in England by **BPCC Business Magazines (Carlisle) Ltd**, Newtown Trading Estate, Carlisle, Cumbria CA2 7NR — a member of the BPCC Group. **Distributed by Comag**, Tavistock Road, West Drayton, Middlesex.

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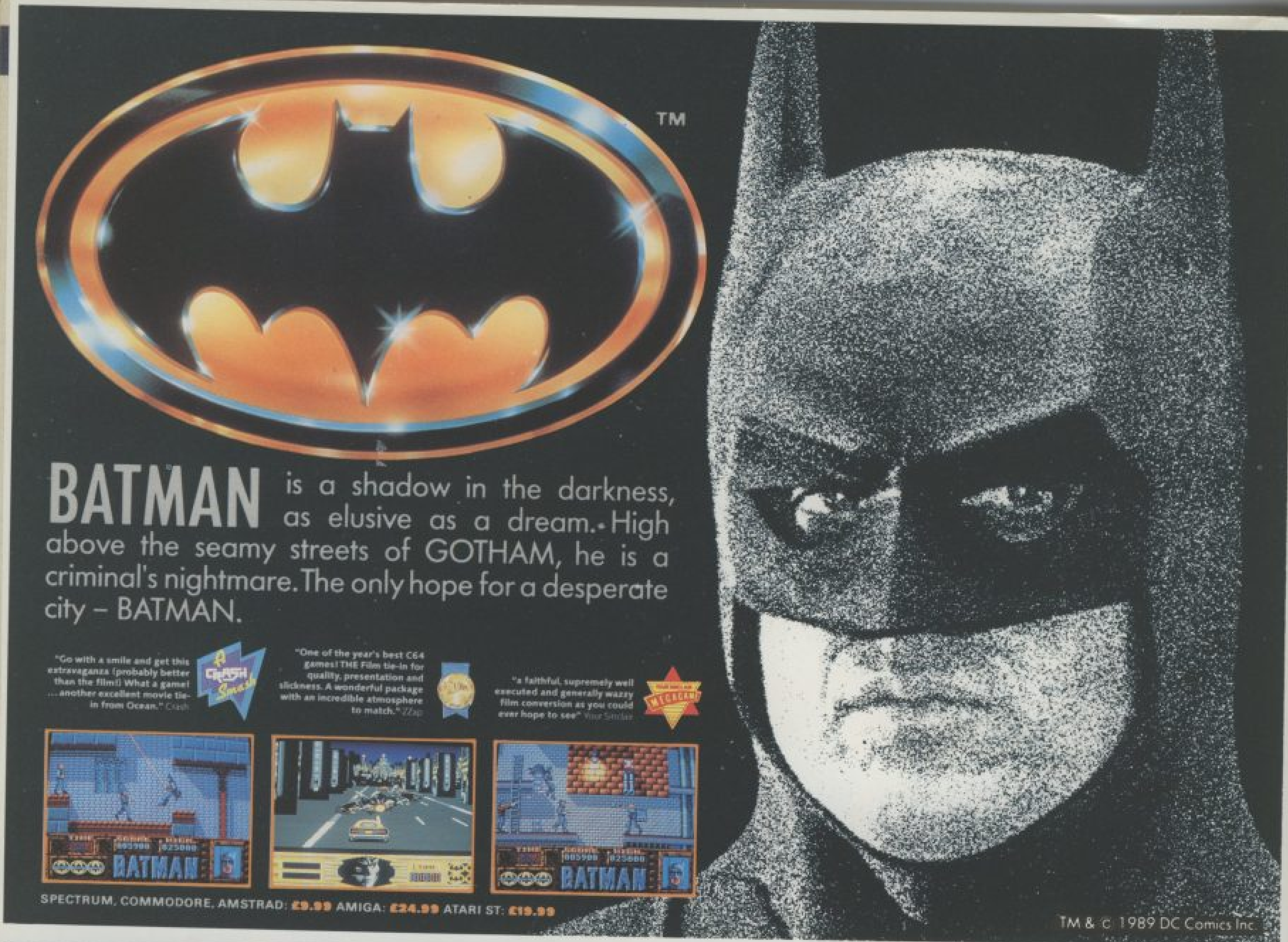
UNCLE MEL'S TRIVIA QUIZ

1) What's unusual about the Russian £200 MC-2 home micro?
2) What's unusual about Artronic's *Soldier 2000*?
3) Alan Blumlein invented electronic monitor screens, stereo recording and radar. From what handicap did he suffer?
4) In which titles do the following cops appear: Eliot Ness, John McClane, Alex Foley?
5) How long has *Doctor Who* been running in Earth Years?
6) A Group-2 did it in three minutes, a Group-3 does it in 30 seconds. What?
7) Apart from the guy who runs Llamasoft, what is a Flying Erase Head?
8) What's the difference between a sick bag and an Amiga?
9) What sort of data discs use a 3", 5", 8" and 12" format?
10) Which 1Mb game is set in Lizard Breath, California?
11) What are the following acronyms short for: PIP, MIPS, TWITS?
12) In which RPG would you meet the Strange Little Girl? Name two bands who had hits with this title.
13) What hardware outfits lurk in these vermin: A I Rat, MAD RATS, PI RAT CO?
14) Apart from bad taste, what have Johnny Fartpants, the Fat Slags and Nintendo got in common?
15) Who would you associate with Tin Machine, Sex Machine, Games Machine?
16) Which King uses an Amiga for his work?
17) Screen 7 released *Crossbow, The Legend of William Tell*, but in which century did William Tell live?
18) What is the significance of Magic Bytes' **Blue Angel 69**?
19) What begins on March 16th 1990: a) Chinese year of the Winkle, b) International Computer Security Week, c) MSX owners become illegal?
20) Which of the following is NOT a unit of electricity: Coulomb, Farad, Tesla, Henry?

ANSWERS

1) It works on the user's own brainwaves.
2) Sex. Their soldier is a woman.
3) He couldn't read.
4) *The Untouchables*, *Die Hard*, *Beverly Hills Cop*.
5) 26 years.
6) The time taken for a fax machine to transmit one sheet of A4.
7) A frame-by-frame videotape eraser.
8) One's got great graphics, the other's an Amiga.
9) Laserdiscs.
10) Cinemaware's *It Came From The Desert*.
11) Picture In Picture; Million Instructions Per Second; Domark.
12) *Shades*. Sad Cafe, The Stranglers.
13) Atari, Amstrad, Apricot.
14) They all appeared in a recent issue of Viz.
15) David Bowie, James Brown, a bunch of loonies.
16) BB King.
17) None. He never existed.
18) I don't know, but then, I could never tell my ASCII from my emulator.
19) B) International Computer Security Week.
20) They are all units of electricity.


TAITO'S
ISLAND-HOP
COIN-OP
SLIP ON YOUR MAGIC SHOES, PRACTISE THROWING A RAINBOW AND HEAD FOR
DOH'S ISLAND.
ATTACK DOH AS HE HIMSELF SPRAYS YOU WITH AN ONSLAUGHT OF BULLETS. YOU'D BETTER BE QUICK... THE
WATER'S RISING!
THERE MAY ONLY BE ONE WAY TO DEFEAT THE VICIOUS CREATURES ON
INSECT ISLAND
... FIND THE CUP OF DESTRUCTION... YOU'LL HAVE TO BE PRETTY SLICK WITH YOUR RAINBOWS SO AS TO OVERCOME THE BEES, LADYBIRDS, SPIDERS, CATERPILLARS AND YIKES!!... THE BEEHIVE!!
OH NO!
NOW I WISH I'D STAYED WITH THE BEES! THEY'RE JUST BUZZING BABES COMPARED TO THESE TANKS, PLANES AND 'COPTERS ON
COMBAT ISLAND.
YES, IT'S TIME TO BEAT THESE GUYS AT THEIR OWN GAME AND TAKE TO THE AIR ... NOW WHERE'S MY BOX OF WINGS?
NEXT STOP –
MONSTER ISLAND
– WELL YOU CAN JUST FIND OUT FOR YOURSELVES – WHEN GHOSTS, TROLLS, SKELETONS AND VAMPIRES INVITE YOU TO SUPPER... IT'S TIME TO HIT THE YELLOW BRICK ROAD!
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